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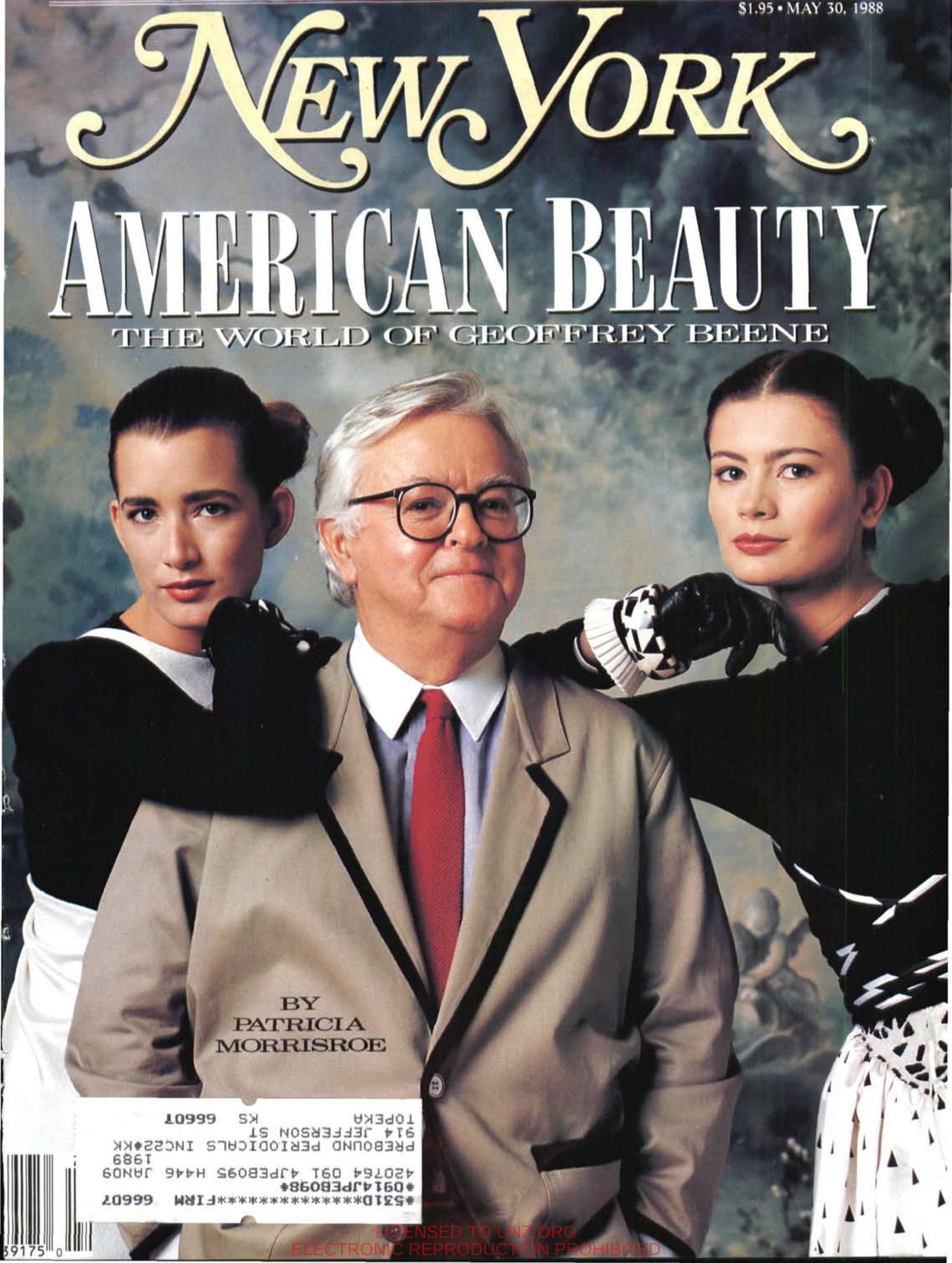

AMERICAN BEAUTY

THE WORLD OF GEOFFREY BEENE

BY
PATRICIA
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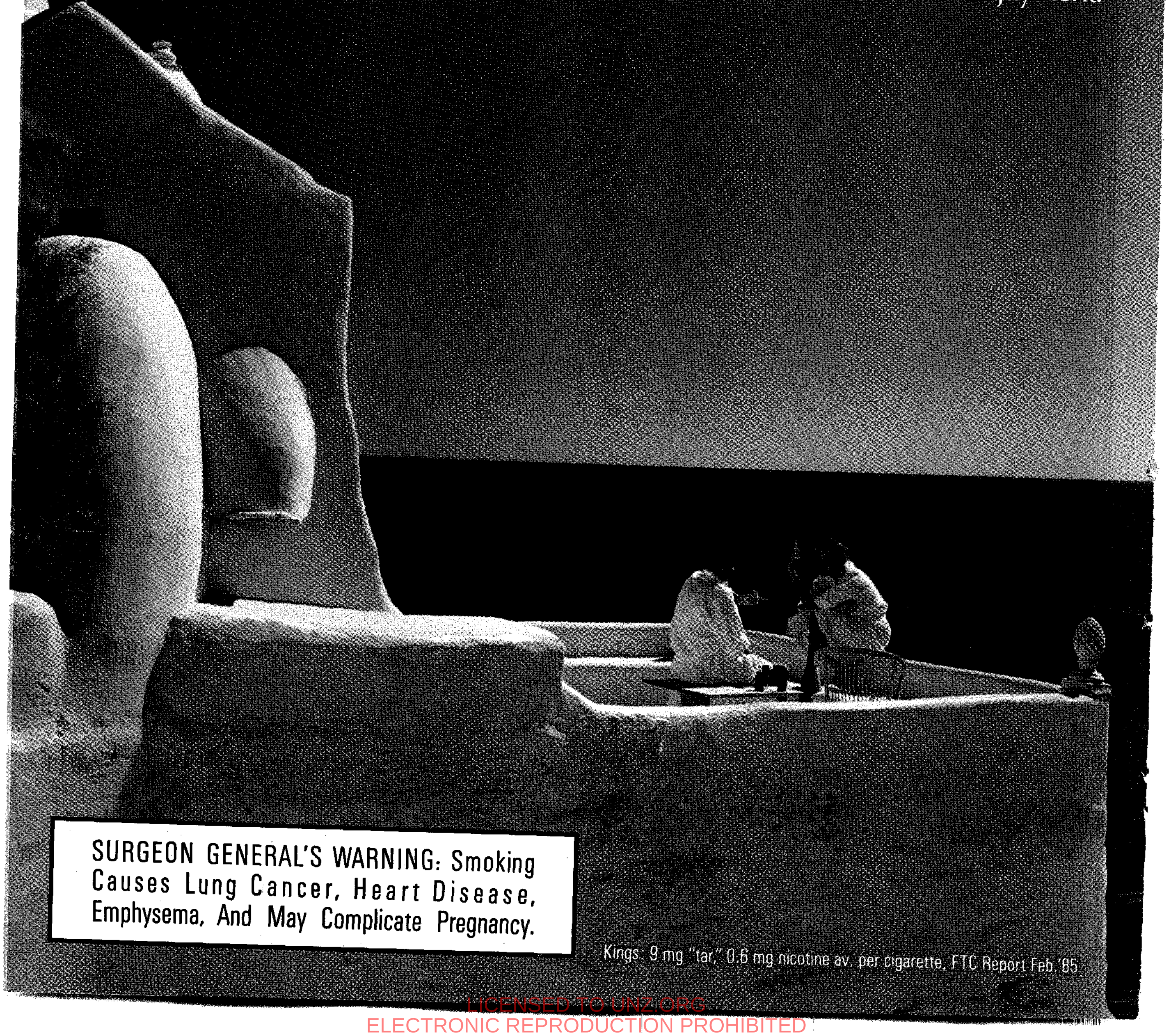

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CITY CHIC.

A WHITE-HOT

TOPIC FOR

SUMMER.

DONNA KARAN.

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CONTENTS

30 American Beauty

BY PATRICIA MORRISROE

Many people think Geoffrey Beene is the best designer in America—some think he's the best in the world. So why isn't he a superstar? Beene, 60, hates the business side of fashion, yet he doesn't want a business partner. He makes wildly imaginative—and expensive—clothes, but isn't interested in the ladies who lunch. And he's been banned from influential *Women's Wear Daily* for four years because of a feud with publisher John Fairchild, but when the paper's reporters try to make peace, Beene won't let them into his shows. Geoffrey Beene just likes to keep everyone guessing, which is part of his allure—and his problem.

40 The Amsterdam News

BY JEANIE KASINDORF

Two weeks ago, Jane Amsterdam, an editor who's spent most of her career at upscale magazines, was named executive editor of the New York *Post;* in the fall, when current editor Frank Devine leaves, she'll be running the paper herself. Amsterdam, 36, quickly became one of the most visible people in New York, and everyone seemed to have an opinion: Ben Bradlee, her boss at the Washington *Post*, thought she'd succeed. Herbert Lipson, whom she worked for at *Manhattan, inc.*, thought she'd flame out. Her former colleagues were evenly split. In fact, the only person who didn't much want to talk about the Amsterdam *Post* was Jane Amsterdam.

46 Hack Work

BY BERNICE KANNER

Taxi drivers are the city's invisible men and women: They take New Yorkers to work in the morning and drive them home at night, overhear intimate conversations and listen to complaints. Recently, Bernice Kanner decided to become a cabbie, and after getting her hack license and attending the Taxi Driver Institute, she hit the city streets. In her time behind the wheel, Kanner faced unrelenting traffic, dodged cavernous potholes, made a little money, hit another car, and learned that women don't tip well. Her account of her days on the road.

DEPARTMENTS

13 THE BOTTOM LINE

By John Crudele

Following the market's big players can create big payoffs.

16 THE NATIONAL INTEREST

By Joe Klein

In the recent Reagan books, much is told and little is revealed.

22 MEDIA

By Edwin Diamond

The selling of Tawana Brawley by Al Sharpton and company.

16

72 THE INSATIABLE CRITIC

By Gael Greene

At Metro, Patrick Clark—late of Odeon and Café Luxembourg—is cooking better than ever.

THE ARTS

78 MOVIES

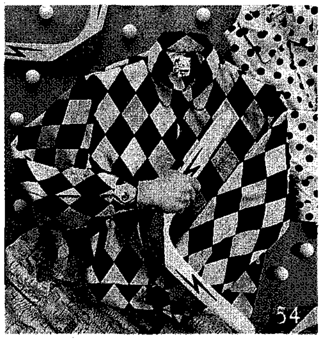
By David Denby

Even children will find George Lucas's *Willow* a colossal bore.

80 ART

By Kay Larson

"Brazil Projects at P.S. 1" is a welter of contradictory problems.



54

83 DANCE

By Tobi Tobias

New ballets by de Mille and Tippet gave ABT a lot to work with.

85 MUSIC

By Peter G. Davis

It was a lively week for the new-music crowd—onstage and off.

88 THEATER

By John Simon

Michael Weller's *Spoils of War* is too deeply rooted in the writer's past to make it as a play.

MISCELLANY

Letters 6
Intelligencer 11
Fast Track 24
Ruth Recommends 27
Best Bets 54
Sales & Bargains 90
***Cue* Listings** 93
***New York* Competition,**
by Mary Ann Madden 146
Crossword Puzzles 148
Classified
  Town and Country Properties 129
  Travel 130
  Entertaining 135
  Services and Sales 138
  Strictly Personals 141

Cover: Photograph by Harry Benson.
Models: left, Suzanne Lanza of Name Models; right, Celine Defabel of Ford Models, Inc. Hair: Shunji for Salon 3757. Makeup: Yoshi for Marek and Associates.

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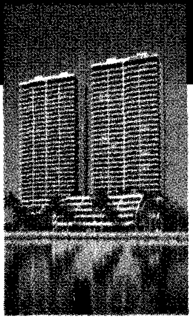

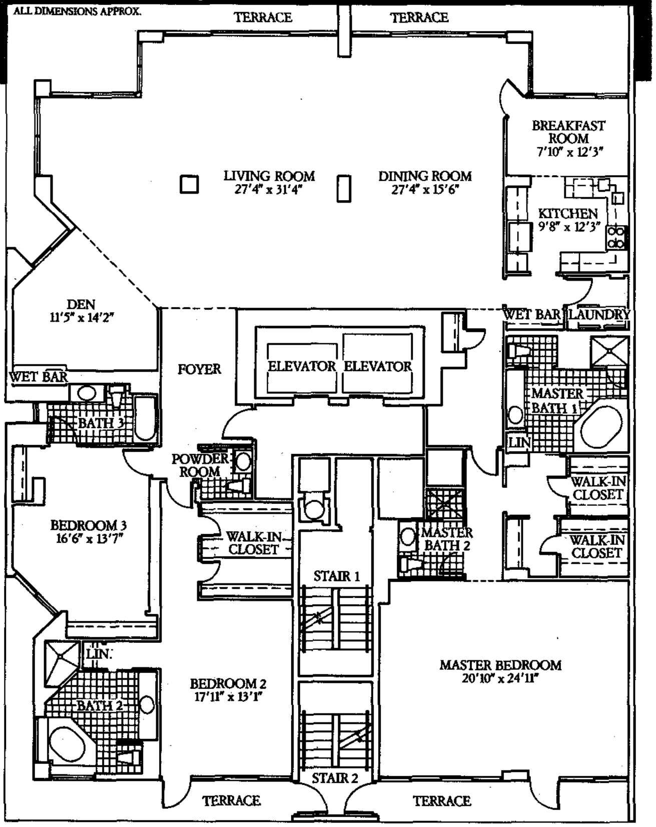

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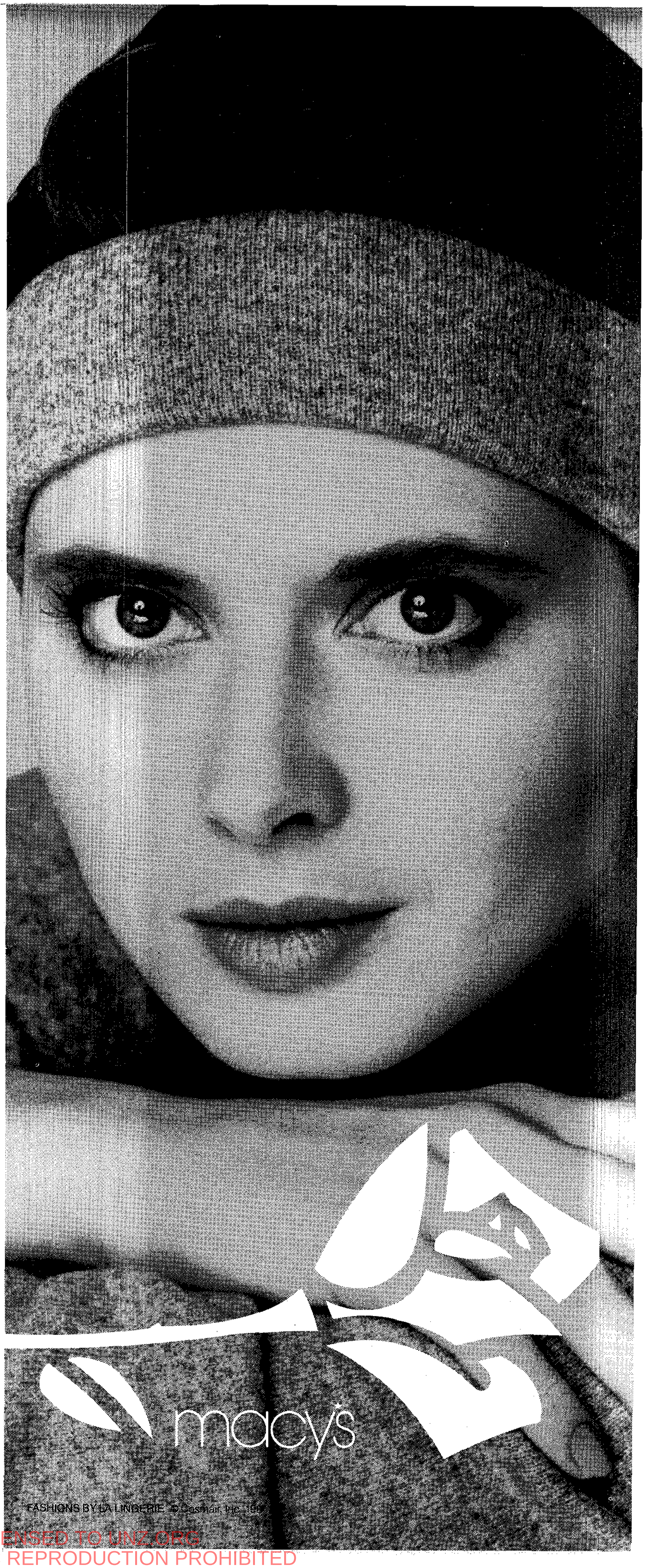

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LETTERS

Talking Heads

AS USUAL, MICHAEL GROSS HAS WRITTEN a well-researched and lively story ["Inside Gossip," May 9]. However, he does not address a question that has plagued me since this earthshaking scandal broke. What, precisely, made James Revson a liar? Suzy admitted to the transgression, then turned around and labeled Revson a liar for bringing it to the public's attention. I'm confused.

The lady got caught with her hand in the cookie jar, and instead of behaving graciously, she made a mockery of herself. Most of us have the good sense to reread something we've written while very emotional. In the light of day, the issue usually seems less important.

Susie Kasper
Manhattan

NO WONDER THE PEOPLE HERE IN TEXAS think New Yorkers are dumb! New York newspapers hire two Texas witches to take apart New York society folk. How droll!

Here in Texas, nobody gives a job to a Yankee, no matter how qualified the person. Most Northerners in Texas are working for a northern company.

Ms. Suzy is well over retirement age and apparently is not doing the job she gets paid to do. Isn't it time for her to come down to one of Texas's retirement villages? The same invitation is extended to Liz Smith.

Rose Wilson
Dallas, Tex.

AS A PRIVATE CITIZEN, I HAVE DEEPLY APpreciated Aileen Mehle's discretion during difficult times in my own life and in the lives of my friends. As a social worker and fund-raiser, I am grateful for Mehle's invaluable assistance in publicizing many causes and charities.

On both scores, she has my respect and admiration.

Dolores Smithies
Coordinator
The Creo Society Fund for
Children With AIDS
Manhattan

LIKE OTHER MEDIA FOLK WHO ARE HAVing a field day with the Suzy-Revson feud, Michael Gross lumps James Revson, a graduate of the Columbia Gradu-

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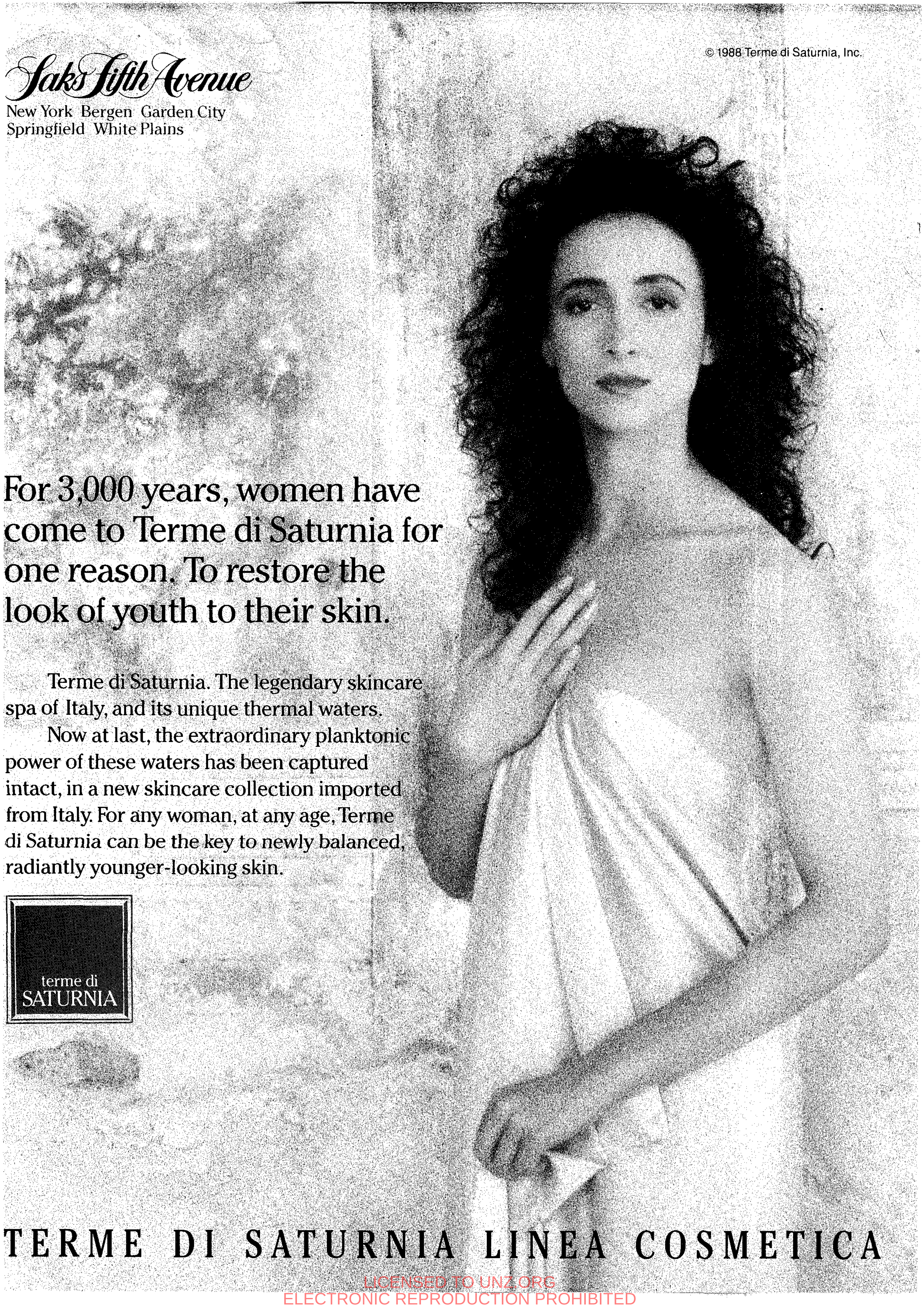

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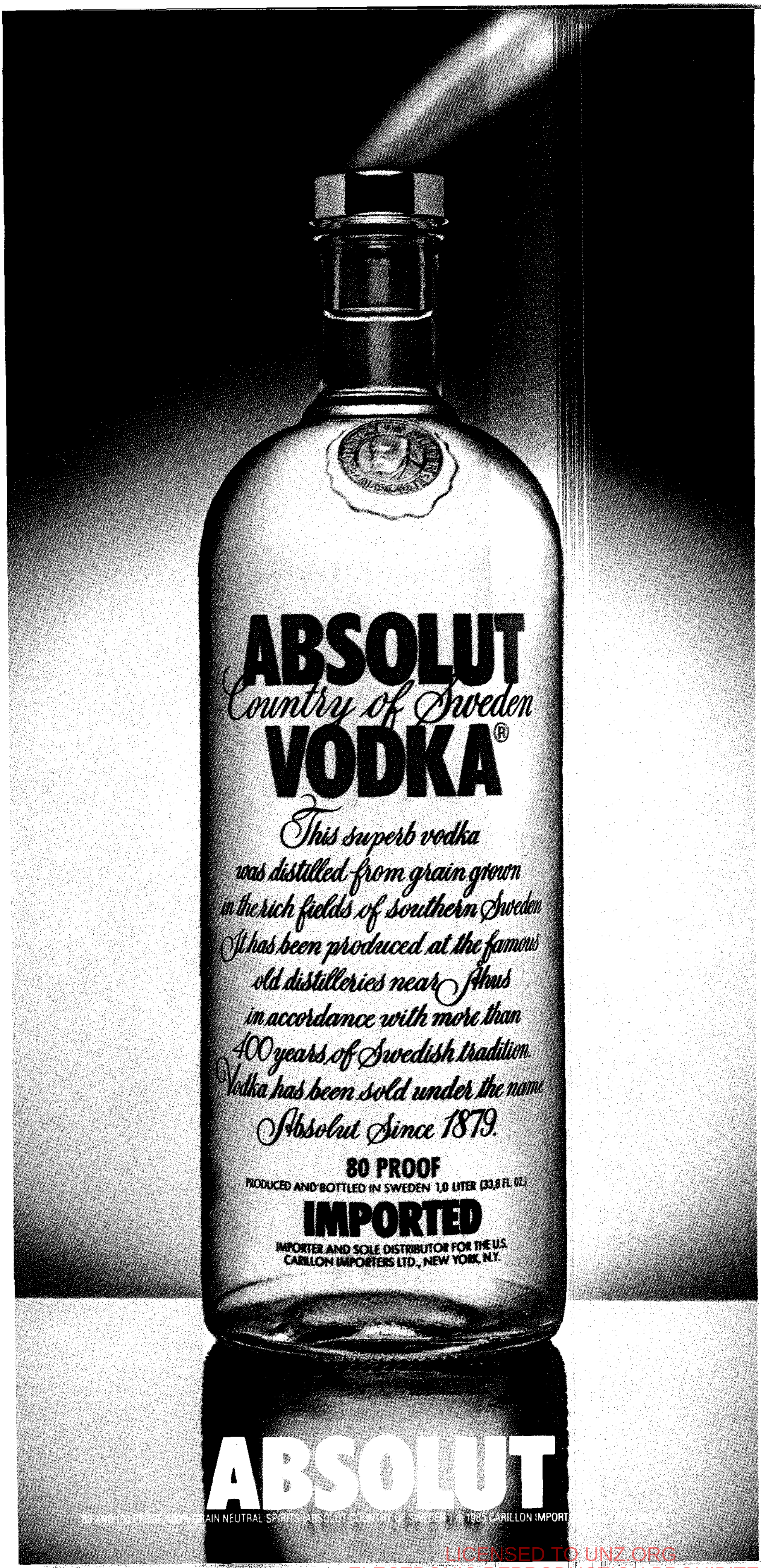
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ate School of Journalism, with Suzy, a college dropout. Revson was my editor in 1981, when I became the film critic for the Stamford *Advocate*. In the parade of editors who followed him, I never again found one as smart, funny, meticulous, and ethical. With his journalism background, Revson must have been floored by Suzy's outrageous deception of her readers. As for the argument that Suzy's column supports New York's charities, is that an excuse for palming off fiction as fact? Give me Revson, a columnist we can trust.

Irene B. Nicholas
Film critic
Stamford *Advocate*
Stamford, Conn.

"INSIDE GOSSIP" WAS NOTHING MORE than a regurgitation of the countless other stories we've been bombarded with the past few weeks. What a disappointment! All of the real dirt stayed under the carpet.

The most startling revelation from Liz Smith concerned a *Cosmopolitan* piece she was doing on Sonny and Cher. When Smith realized their marriage was about to end, the editors killed the story. Didn't they know that the breaking up of such a famous pair made much greater copy than just another happy-couple story? Elementary, Miz Liz.

My money is on Mrs. Mehle. She seems to be the real thoroughbred in this stable.

David Baker
Manhattan

WHILE I ENJOYED "INSIDE GOSSIP," I WAS thoroughly disappointed that no mention was made of my favorite gossip columnist, Cindy Adams.

She must be too decent to skewer. Right?

Susan Smpadian
Queens

Order in the Court

CANDY SCHULMAN'S CHARMING LITTLE tale about jury service in your May 2 issue ["Fast Track: Born to Serve"] might leave readers with two erroneous impressions: that Room 140 in the Supreme Courthouse is "drab and dingy" and that we are wrong for not taking volunteer jurors.

First, I earnestly insist that Room 140 is neither drab nor dingy. I confess that the décor is rather institutional but, unfortunately, that is in keeping with what we do. Second, Section 511, Subdivision 5 of the Judiciary Law prohibits an individual from serving on a jury more than once every two years. We have a mandate to put together juries from a representative cross section of the population and to spread the burden of jury duty as fairly and evenly as possible throughout the community. Section 511 has been on the books since time immemorial (and if a bill pending in the legislature is passed, hat two-year period will be extended to four) and was intended to discourage the emergence of a professional class of jurors—for example, the retired and unemployed.

Norman Goodman
County Clerk and
Clerk of the Supreme Court
Manhattan

Customer Satisfaction

THE VERY FIRST THING I DO AFTER thumbing through the articles in *New York* is tackle the *Cue* Crossword. I just struggled through the puzzle in the May 2 issue and had to let you know that Maura B. Jacobson has finally outdone herself. "Round Robin" is probably the *most* rewarding puzzle I have ever attempted to complete.

After so many frustrating and happy hours of solving Jacobson's crosswords, I had to write and thank her. This one, although as grueling as the others, was the first I've ever completed in just one sitting. What a wonderful feeling!

Barbra Marshall
Park Ridge, N.J.

Ticket to the Top

YOU HAVE TRULY ARRIVED IN THE NEW York theater world when two things happen: You are caricatured by Al Hirschfeld and barbecued by John Simon. Michael Feinstein ["Theater: Rooked," by John Simon, May 9] seems well on his way to becoming a legend, and I cannot wait to get my tickets.

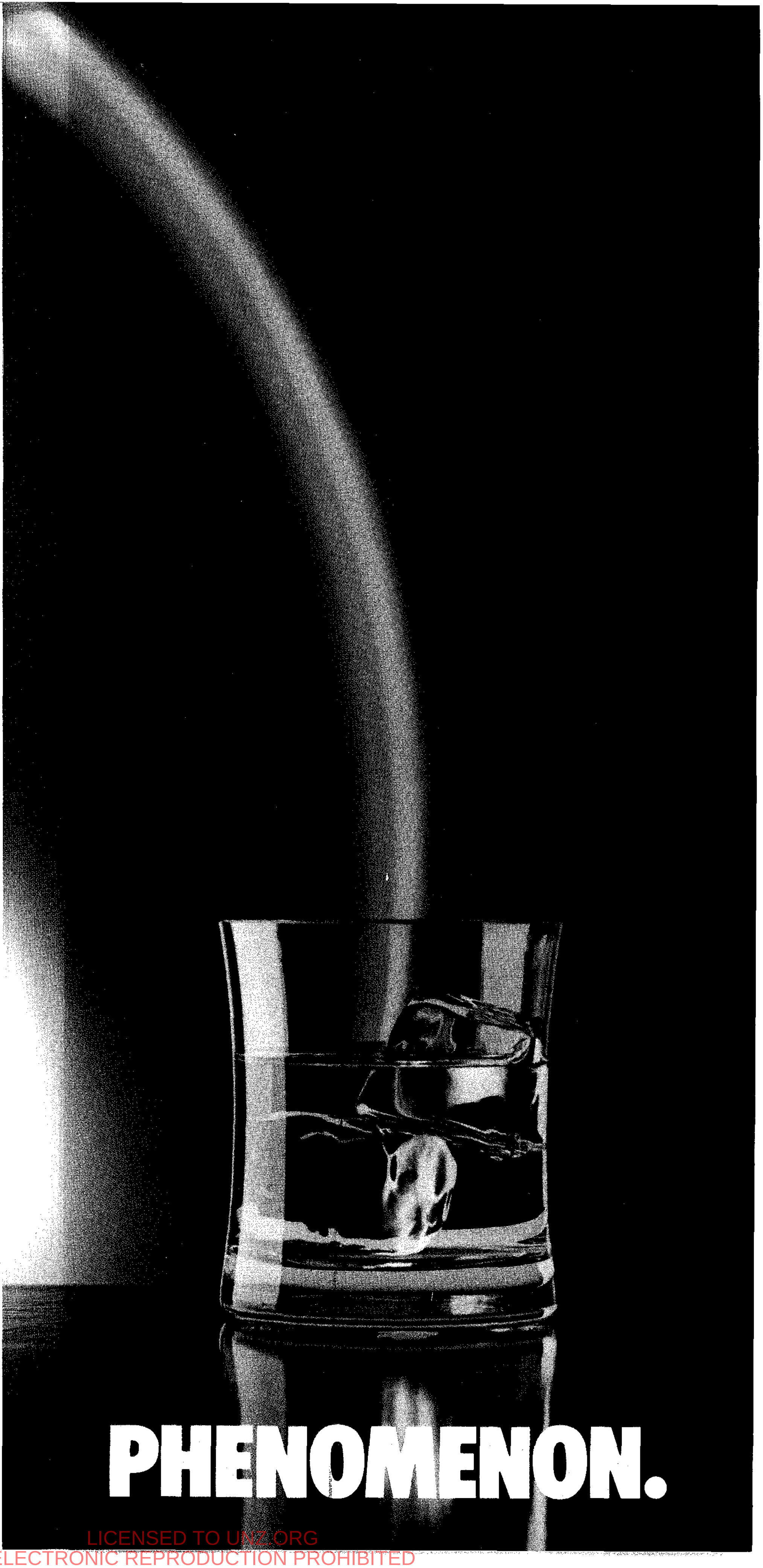
Anthony Finstrom
East Hampton, N.Y.

The Times They Are A-Changin'

I WAS VERY IMPRESSED AND TOUCHED BY your recent issue covering the past twenty years in New York ["Our Times," April 4]. In 1968, at the age of eighteen, I viewed life in terms of absolutes. Many of us either didn't fit in or made sure we didn't. I was busy protesting excess materialism, marching for human rights, singing in MacDougal Street cafés for a free dinner and whatever wound up in my hat, and cutting high-school classes to sit in on my friend's classes in existentialism at NYU.

Looking back, I see that many roads led to the same destination. Among my friends today, no one traveled the same route I did. Yet here we all are in front of our computers. The excitement I feel when I figure out new software—when and where was that seed planted? In Sheep Meadow during an Allen Ginsberg be-in?

Diane Lapson
Manhattan



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All the craftsmanship and beauty of a bygone era continues in The Grand Floridian's five restaurants, lounges, English-style garden and its quaint shops. Modern-day amenities abound here, too. Like monorail service at the entrance, "Mousketeer Club" child-care facility, swimming pool, health club and a marina on white sand beaches.

Yet nowhere else is more attention paid to thoughtful details than in The Grand Floridian's 900 guest rooms and suites; accommodations are the most luxurious on Disney property. Guests staying in the concierge rooms and suites will enjoy complimentary continental breakfasts, wine and cheese in the afternoons and cordials in the evening, along with butler service and private elevator access.

Reservations are now being accepted for accommodations at The Grand Floridian Beach Resort beginning August 1, 1988. Guests may choose stay for a single night or longer.

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IMPEACHING DUKAKIS...BOOK BEAT...HOLLYWOOD SHUFFLE...CBS AIR SHOW

BUSH SICCING GUV ON THE DUKE

A top GOP source says that New Hampshire governor John Sununu will team up with George Bush to try to deflate Dukakis's claims that he worked an economic "miracle" in Massachusetts. Sununu, who announced last week that he would not seek a fourth term, was chairman of Bush's successful New Hampshire primary campaign last February.

The source says that after the convention, Sununu will begin campaigning for Bush around the country: "Dukakis's strongest card is his state record, and Bush thinks Sununu will shoot that full of holes. Sununu will attack the state's budget problems, and talk about how Reagan's defense contracts for the area and former governor Ed King's cuts in government spending created the climate for economic recovery. Sununu will talk about the cost of the programs and about the tax refugees who fled from Massachusetts to New Hampshire." A Bush spokesman says, "We're delighted to have Sununu with us."

TOP GUN PRODUCER GUNNING FOR ROLES

Producer Don Simpson—who with his partner, Jerry Bruckheimer, has produced such hits as *Beverly Hills Cop, Top Gun,* and *Flashdance*—may soon be in front of the camera. Simpson, 43, has decided to become an actor and was hoping to make his film debut in the new Barbara Hershey–Bette Midler movie, *Beaches.*

"I tried out for a small role as an Off-Off Broadway director who comes between two women artists," says Simpson. "I didn't get the part, but David Lynch also read for it, so maybe he'll be in the movie. I had acting experience in high school and college, and came to Hollywood to be an actor and screenwriter. I'm still waiting for the right part to come along. I hope friends who have roles that I might be good for will give me a call."

CPA FIRM CHISELING AWAY AT BLACK ROCK

Coopers & Lybrand is back at CBS. Larry Tisch has brought back the much-feared consulting firm to try to consolidate the network's 300-person financial staff. In 1986, after the firm was hired to analyze the network's budget, Tisch slashed over 500 jobs and sold the book, record, and magazine divisions.

This time around, CBS sources say, Coopers & Lybrand is trying to eliminate parts of the accounting departments in the news, sports, and entertainment divisions. "There are finance offices in Los Angeles, on West 57th Street, and in Black Rock," says the source. "But the company has gotten so scaled down that CBS doesn't need those separate departments." A CBS spokeswoman, Alice Henderson, says, "We want our financial operations to be structured in the most sensible way."

HUDSON AUTHOR EYEING WALTERS

Jerry Oppenheimer, who wrote an unauthorized biography of Rock Hudson, is working on a book about Barbara Walters. Oppenheimer, who collaborated on *Idol: Rock Hudson, The True Story of an American Film Hero,* is interviewing people for a book on the *20/20* anchor. Oppenheimer's Hudson book included such startling details as how the star continued having sex after he was diagnosed with AIDS.

Although Oppenheimer, formerly with the Philadelphia *Daily News,* has already done several lengthy interviews for the book, Walters's office says she has no knowledge of the author or the biography.

Oppenheimer wouldn't comment, and his agent, Mitch Douglas, would say only, "We're in negotiations with a publisher, and we're not sure what's going to happen. It's still too early to say anything."

PALEY JETS IN FOR LARRY'S PILOTS

When Larry Tisch moved CBS's big annual programming conference to Los Angeles from New York this year, there was scuttlebutt that Tisch had made the switch to ensure that CBS chairman William Paley would not be able to make the meeting. Paley, who is 86, almost died in mid-February and was hospitalized until early March. But when the pivotal review of next season's pilots got under way last week, there was Paley—who arrived on a private jet. "Paley's passion is programming. That's how he built the network," says a source. "But everyone was surprised when he showed up—and nobody more than Larry Tisch."

A CBS spokesman says,

JOHN SUNUNU

DON SIMPSON

BARBARA WALTERS

Photograph: top, Cynthia Johnson/Gamma-Liaison; center, Matthew Rolston; bottom, Theo Westenberger/Sygma.

LEFRAK FLAK...NEW JOURNALISM...KALIKOW CLAMOR...TONGUE-LASHING...MTV'S NEW BEAT

WILLIAM PALEY

JOAN DIDION

PETER KALIKOW

"Mr. Paley hadn't planned the trip. He wanted to go, but I think he wanted to wait and see how he felt."

Another unexpected participant in the review, which helps determine the fall lineup, was CBS News president Howard Stringer, whose presence surprised the entertainment types.

SEGAL ANGLING FOR LEFRAK PROJECT

Top city officials have been meeting with luxury-real-estate developer Norman Segal to discuss his taking over Sam LeFrak's proposed $150-million project on the Lower East Side, according to a source close to the talks.

In February, the city agreed to let LeFrak build 1,200 middle-income and luxury apartments near Delancey Street. Community groups opposed the plan and complained that other developers weren't given a chance to submit bids, and the city said it would consider other proposals.

Segal wouldn't comment, but a LeFrak spokesman said, "We made our proposal and await the city's decision."

"We're considering an alternate proposal," says Catie Marshall, a city housing spokeswoman. "But we won't confirm the name of the developer."

DIDION MAY SLOUCH TO *NEW YORKER*

New Yorker editor Robert Gottlieb has been talking to Joan Didion about writing a regular column for the magazine. Didion, who in the sixties wrote essays for *Vogue* and *The Saturday Evening Post* that were later collected in *Slouching Towards Bethlehem,* didn't return calls. Her agent, Lois Wallace, confirmed that Gottlieb and Didion were discussing a column: "They've been talking, but we haven't seen a contract yet." Gottlieb says, "We never talk about things before we do them."...

Esquire editor-in-chief Lee Eisenberg is trying to hire former *Esquire* co-owner Phillip Moffitt to write a column for the magazine. Moffitt wrote a monthly essay, "The Esquire Journal," until he sold the magazine in 1986. Eisenberg is also about to rehire former "On Writing" columnist John Gregory Dunne, to write a column about New York City. Says Eisenberg, "He'll combine reporting and opinion with gritty literary writing."

IS KALIKOW RIPE FOR CIVIC PANEL?

Preservationists are sending angry letters to the Regional Plan Association, a prestigious civic organization dedicated to urban planning and park preservation, because the 59-year-old group is about to elect Peter Kalikow, the new owner of the *Post,* to its board of directors. The preservationists are furious because they say the developer, who plans to demolish 400 apartments to build an 81-story tower on the Upper East Side, "hasn't shown enough sensitivity to urban issues to be part of the organization."

"We're shocked that Regional Plan wants links to a developer who is trying to reduce the city's stock of low-rise, affordable housing for another out-of-scale luxury tower," says Genie Rice, head of Civitas, one of the groups protesting Kalikow's election.

But Regional Plan's Richard Anderson says, "Kalikow could learn a lot through his involvement here, and we will benefit from his point of view."

GERALDO LINEUP: NORWICH, NO REVSON

Daily News columnist William Norwich, who has remained on the sidelines in the city's gossip wars, agreed to appear on Geraldo Rivera's syndicated TV show but asked that *Newsday* columnist James Revson not be among the panelists, says a source.

Norwich was invited to appear on a show about the gossip wars, to be broadcast Thursday, but then learned that Revson was also being asked. The source says Norwich didn't want to be on the show with Revson because he thinks the *Newsday* reporter is a newcomer to the scene. Norwich also characterized Revson's now-infamous attack on the *Post*'s Suzy as "outrageously unfair."

A spokesman for *Geraldo* wouldn't comment, and Norwich denies the story, saying, "That never happened. Revson and I are friends."

MTV SLATES REVIEW SHOW FOR FALL

MTV executives, in their latest effort to spice up the seven-year-old music-video station's format, are working on a new review show.

Described by MTV sources as "Siskel and Ebert meet MTV," the half-hour show would include critiques of movies, television, music, and "anything from peanut butter to blue jeans." Michael Shore, who is helping develop the program, says he hopes to have a pilot ready for the fall season.

"We've got lots of ideas, but we've just started working," says Shore. "We're looking for potential talent. We're trying to make it irreverent but not irrelevant."

Photographs: top, Sahm Doherty/Gamma-Liaison; center, Dominique Nabokov/Gamma-Liaison; bottom, Theo Westenberger/Sygma.

The Bottom Line/John Crudele

PIGGY-BACKING

UP: *Carl Icahn and Warren Buffett would have made you money.*

DOWN: *Imitating Irwin Jacobs and Samuel Belzberg wouldn't have.*

FOLLOWING THE LEADERS

WHEN CARL ICAHN GRABBED CONTROL OF Trans World Airlines in 1985, Wall Street wasn't too excited. Icahn, after all, was known as an unpredictable corporate raider who was only looking out for himself.

Investors who overcame their doubts about Icahn, though, have been rewarded handsomely. A $10,000 investment in Trans World back then would be worth $22,187 today. That's an annual compounded rate of 31 percent.

Icahn is the "piggyback king," says Wealth Monitors, a Kansas City, Missouri, money-management firm that believes smaller investors can do better by following the lead of—piggybacking—bigger and richer investors than by following their own instincts. "The little guy is at a disadvantage," says Michael Lamb, president of Wealth Monitors. "He doesn't have the money, the teammates, or the information to beat the returns of a Carl Icahn or a Bob Bass. So why fight them? Follow the best."

Who are the best hotshots to follow, and who are the worst? I asked Lamb and his associates to put together a list, and, surprisingly, Icahn came out on top.

Wealth Monitors limited its research to investments that the big guys made public, since those are the only ones the public could mimic. Two dozen of the nation's top investors are regularly tracked by Wealth Monitors, which uses its piggybacking technique to invest about $100 million for some 150 clients.

Icahn, of course, made out better in TWA than most of his followers would have, since he bought the stock sooner and cheaper. (He paid $432 million and earned a profit of $396.2 million—for a 90.8 percent gain.) But in this and other investments he was clearly a man to follow. He made a $487-million profit from his investment in USX Corporation, for a 107.9 percent gain, says Wealth Monitors, and $581 million—47.5 percent—from his investment in Texaco.

Warren Buffett, the head of Berkshire Hathaway, Inc., has been extremely durable, with a 23.1 percent average annual gain over the past 23 years. But more recently, the survey shows, he came in second with a $447-million profit, or 86.4 percent gain, on his Capital Cities Communications investment and a $4.9-million, or 20.8 percent, gain on an investment in Servicemaster LP.

In third place is Robert Bass, the billionaire Texas investor, who may rise a notch after his move last week against Macmillan, Inc. Bass already owned just over 9 percent of Macmillan's stock (and had a paper loss of $22 million) before he made a $1.5-billion takeover bid for Macmillan that caused its stock to surge over $20 a share. Over the past few years, Bass has made hefty profits in Marathon Oil, Texaco, Disney, Union Carbide, Taft Broadcasting, and Bell & Howell.

Next is Richard Rainwater, the investment manager of the Bass family until a split in 1985, who has had smart investments in Western Union and American Medical International (A.M.I. produced a $21.5-million profit and a 29.6 percent gain on Rainwater's investment).

The survey's other good bets are David Murdock, a West Coast money man who heads Pacific Holding Corporation and has successfully invested over the years in Kaiser Cement, Itel Corporation, and Castle & Cooke; Ron Brierley, a New Zealand investor and head of Industrial Equity Pacific, who's scored big on Ameron, Inc., Resorts International, and Union Special Corporation; and Larry Tisch, whose biggest killing of late (at least on paper) has been in CBS stock.

Don't bother following Irwin Jacobs, the Minneapolis investor who heads Minstar; Donald Trump; Canadian investor Samuel Belzberg; Paul Bilzerian; Asher Edelman; or T. Boone Pickens.

"When you piggyback any major investor, you have to be concerned with how it is going to end up for *you*, rather than for the big investor," says Lamb. Often, he explains, the big shot will make a private deal not available to everyone when things get tough.

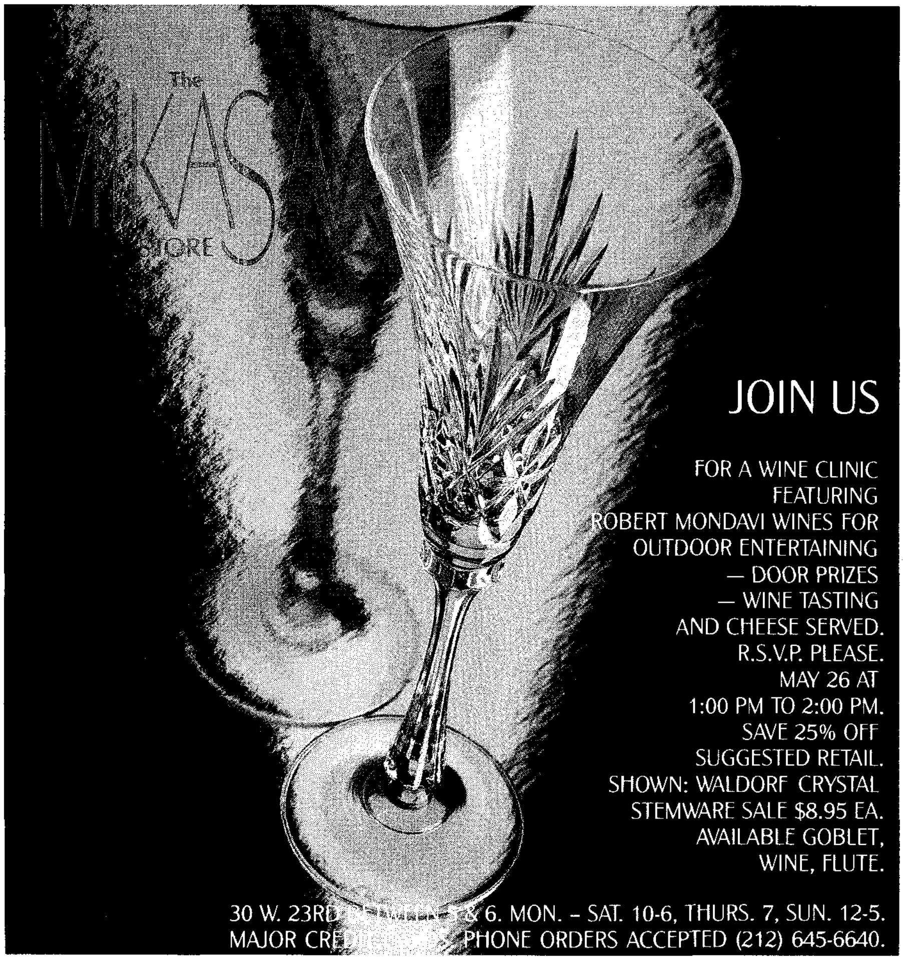
"Trump greenmails, and Jacobs and the Belzbergs have had dismal results in the last few years," says Lamb.

Jacobs has been particularly unlucky of late. He lost $42.3 million in Tidewater, Inc., dropped $13.1 million in Allegheny International, threw away $17.7-million in Pioneer Corporation, and had no gain in Enron. He did make a $17.8-million profit last year in Borg-Warner Corporation when it was acquired by Merrill Lynch & Company.

Carl Lindner, head of American Financial Corporation, probably should be on the don't-follow list because he's had a series of investment setbacks. But Lamb thinks Lindner is a good guy to piggyback when he's in the hole.

"Catch Lindner way down in a position," advises Lamb, because he's likely to do something to salvage the investment—"just like Bob Bass did with Macmillan." If Lamb is right, there are plenty of opportunities right now. Lindner is losing lots of money on investments in Aaron Spelling, Columbia Savings and Loan, National Convenience Stores, and (his waterloo) Mission Insurance, which

Photographs: left, Larry Barns/Gamma-Liaison; center left, Dan Budnick/Woodfin Camp; center right, Carol Halebian/Gamma-Liaison; right, Jacques Lowe/Woodfin Camp.



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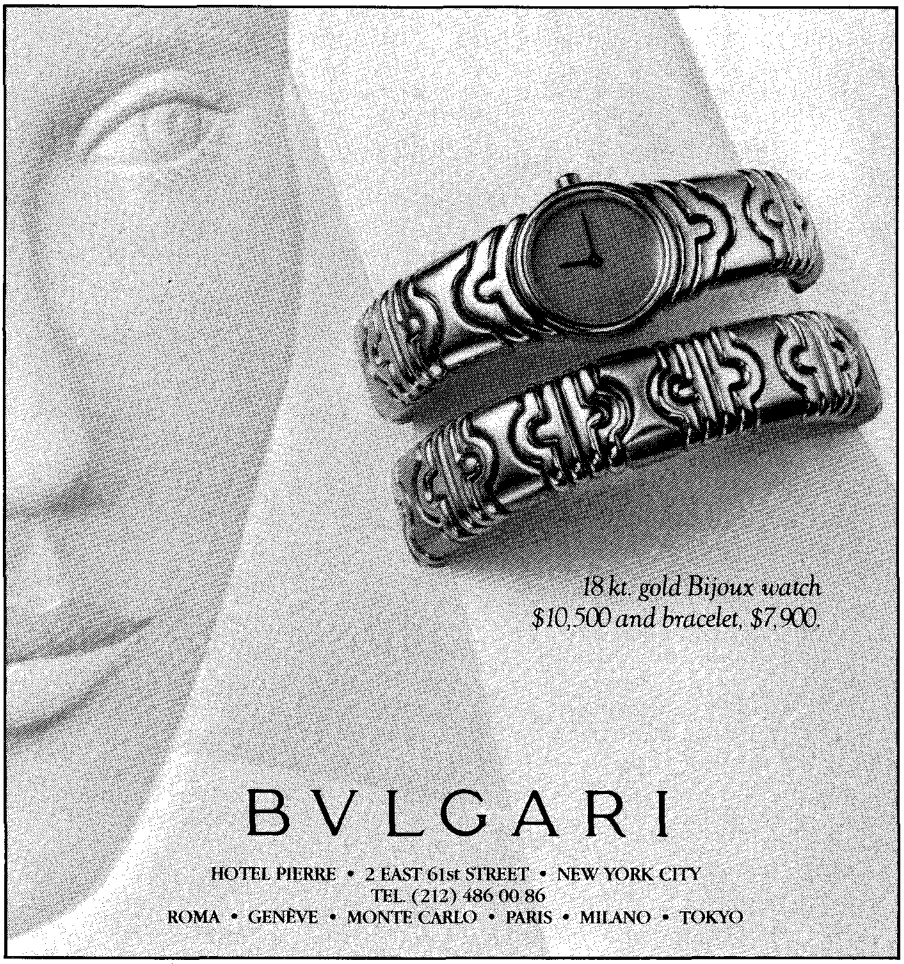
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he bought at nearly $22 a share and which is now worth 25 cents.

How does Wealth Monitors do for the little guy by piggybacking? A fund it runs for small investors is up 13 percent this year, considerably better than the market as a whole. There are risks in such an approach, though; last year the fund went from 19 percent up to 19 percent down as a result of the crash.

FUTURE SHOCK

EMPLOYEES AT NOMURA SECURITIES think they've seen the future, and they don't like it. The Japanese brokerage firm has changed the way it pays its stock traders in what seems to be one of the first cost-cutting efforts on Wall Street this year.

According to sources inside Nomura, the firm used to pay its people a salary plus a commission. Earlier this month, however, Nomura went to a straight commission form of payment.

A Nomura spokesman confirms the change but says the company is simply doing what other Wall Street brokerage firms are doing.

The employees who've been affected by the move, however, see things differently. Nomura went to the commission-type payment, they charge, because trading volume has been down, and the company saw a way to reduce its costs.

And, the employees charge, this could be Nomura's subtle way of getting rid of its less-productive workers.

THE RUNOFF

AN INVESTMENT BANKER WHO'S BEEN IN the thick of this year's corporate-takeover explosion predicts that banks and thrift organizations will be the next center of attention. But not, he warns, until government regulators adopt a more flexible attitude toward bank mergers.... The International Association for Financial Planning says it costs 9 percent more this year than last for a family to meet its "financial" needs—which it describes as planning for retirement, a child's education, life insurance, a home, a new car, and a family vacation.... Merrill Lynch thinks the U.S. merchandise-trade deficit was abnormally small at $9.75 billion in March. Senior economist Bruce Steinberg predicts the number will jump to $12 billion when April's figures are released next month.... A New Jersey newspaper has come up with a novel way of measuring investor interest in the stock market: checking the sort of food brokerage firms are serving at investment seminars. "When market activity is brisk," says the Asbury Park *Press*, "all they offer is coffee and doughnuts." Free meals are now the price it takes to get investors in the door, it says. ▬

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—*Frank M. LoGuidice*

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LIFE WITH FATHER

THE REAGAN BOOKSHELF

FINALLY, THE TRUTH IS REVEALED. "I AM Ronald Reagan," Michael Deaver admits in former domestic-policy adviser Martin Anderson's memoir of the Reagan era. "Where do you think he got most of those ideas over the years? Every morning after I get up, I make believe I am him and ask what should he do and where should he go."

Of course! It all fits now: Deaver was Reagan. You always suspected it, didn't you? It certainly makes sense: Deaver emerges from the mists of Reagan lore—and even from his own book on the administration—as a curious, vaguely comic figure, an idiot savant whose uncanny talent was *the* crucial one—the staging of media events, the keeping of the Royal Image, as it were.

Deaver is amiable but disengaged—just like you know who. He cares not a whit about policy. He naps through Cabinet meetings or ducks out after the roll is called. He most enjoys entertaining the troops—telling jokes, playing the piano—and schmoozing with Nancy ("Seven calls so far today," he tells Larry Speakes. "It was noon," Speakes observes). Occasionally, however, Deaver will rouse himself from his benign reverie and perform A Great Act—as when, in a moment of outrage, he confronts the president over the Israeli bombing of Lebanon and demands that Ronnie get Begin to stop it. Ronnie does, to his own apparent amazement. "I didn't know I had the power," he says.

Neither did Deaver, but no matter: This is what the Reagan memoirists, by and large, are peddling: the notion that Reagan really was Deaver—amiable, disengaged, careless, slightly addled, and more concerned about image than substance. *Wizard of Oz* and *Emperor's New Clothes* metaphors abound. We are supposed to be shocked by the lassitude. This guy was The Most Powerful Man in the World for the past eight years? Yikes.

I don't know. I've just spent the past week slogging through a half-dozen of these dubious works, the sad strip-mining of private confidences by mediocre men. Their "revelations" have been bruited about endlessly. There has been a dreadful festival of astrology puns. We know Nancy nattered and Speakes spoke with feigned tongue. But through it all, Reagan dodges the bullet. I'd be surprised if his poll ratings quavered more than a few points as a result of all this "embarrassment"; I wouldn't be surprised if they've gone up. People don't like tattlers, even if the tales told are irresistible. But what, ultimately, is divulged here? Reagan proves a remarkably elusive fellow. There isn't a moment in any of these where the reader gasps and says: Aha! *There* he is.

MOM AND POP: *Easy does it.*

And yet, the trivialities pile up prodigiously. We learn that the first thing he does when he comes down to work (at 8:59) is feed acorns to the White House squirrels. We learn that his favorite dish is macaroni and cheese, that he uses Brylcreem on his hair, that he abhors turkeys and explicit movies like *Kiss of the Spider Woman* (which Deaver encouraged him to see).

According to Speakes, Menachem Begin and Bonzo the chimp were the only two "living creatures" Reagan actively despised. Most everyone else was, and is, okay with the Gipper—which, no doubt, is how he came to hire so indifferent a collection of flotsam as the authors of these books (it is perhaps no accident that three nonwriters—George Shultz, Richard Darman, and, especially, James Baker—emerge from the rubble as the most skilled and subtle of his advisers).

The writers, in an odd way, are an almost perfect demographic survey of Republican constituencies: There is Don Regan, from the Wall Street establishment—yet another missionary hoping to make government more businesslike; there is Larry Speakes, from Mississippi, a New South hustler; there is Alexander Haig, the loopy militarist mistaken by Reagan for a diplomat (his memoir, *Caveat*, is hilarious); there is Deaver, from Bakersfield, a classic emissary from the pragmatic Main Street GOP; and David Stockman, the supply-side scourge. None of them has much truck with the others.

"In a sense, we were both purists and greenhorns," writes Stockman, who stumbled quite early onto the secret of success in the Reagan administration: The president is a sucker for messengers who bring good news, no matter how implausible. Stockman's news was that taxes could be lowered and military spending raised drastically without ill effect (but only if the statesmen on Capitol Hill quietly acquiesced in the evisceration of the budget, a delusion that Stockman chose not to emphasize). This scenario was so compelling that Reagan made him budget director, even though—he admits—he was quite unprepared for the job.

Donald Regan, for one, was nonplussed by the callow volubility of Stockman and his aides, who exhibited "a brassy confidence in their own expertise that would have gotten them fired for an excess of zeal from any group except the government or graduate school." But Regan, then Treasury secretary, was a foxy sort. He quickly discerned the secret of Stockman's success—and proceeded to ladle what must have been a staggering quantity of manure in the president's ear on the subject of lower taxes. To my knowledge, there's hardly a sentence in his book expressing even mild concern over the burgeoning budget and trade deficits, a surprising omission for a Wall Street wizard. Quite the contrary, Regan takes a "courageous" stand against Jim Baker, Darman, Meese, Martin Feldstein, and a chastened Stockman, all of whom favor a tax increase. Indeed, Regan's only ally in all this is . . . Ronald Reagan,

Photograph by Robert Trippett/Sipa.

whose "grasp of basic economic theory," Regan assures, "was excellent." It should come as no great surprise that the Treasury secretary's relationship with the president grew "warmer" over time, or that Reagan was unperturbed when Regan switched jobs with Baker, taking over as chief of staff in 1985.

Regan insists his motivation in all this was simple and altruistic—to run the West Wing of the White House as if it were a business, which is one of the more threadbare and silly clichés of public service (given Regan's tolerance for deficits, the specific business he had in mind must have been Eastern Airlines). Although his bitterness and imprudence has gotten most of the media attention, it is Regan's naïveté that is, in the end, most striking: He fawns and gushes as the president almost agrees to eliminate all nuclear weapons at Reykjavík (a proposal that even many peaceniks consider loony and unrealistic in a world of terrorists). He is bemused by the president's management "style," if it can be called that—but impressed by the man to the point of sycophancy. He would have us believe that everything might have turned out okay but for the evil Nancy (and her Friend, the astrologer) and—of course—the press.

There is something rather disingenuous about the press-bashing in all these memoirs. Reporters are routinely described as the enemy—dastardly liberals who want to subvert the Reagan revolution—and yet each of the principals spends much of his day trying to figure how best to court and use the media (most often, against his enemies in the administration). Stockman—a singular motormouth—admits to having back-to-back breakfasts with William Greider and Robert Novak (closely followed by a heart-to-heart with his good friend Bob Bartley of the *Wall Street Journal*). Bud McFarlane wanders through each of these books, a forlorn and pathetic character, in search of friendly ears in the White House press room. Ollie North (roundly despised and distrusted, if the memoirists are to be believed) leaks like a sieve. Deaver, Darman, Baker—all "have many friends" in the media, according to the bitter Regan, who in turn proudly admits to being the source of at least one unattributed quote in the *Times*.

The warfare, I suspect, became so intense because it was impossible for these guys to bad-mouth each other with the boss: Reagan didn't like gossip. He was polite to the point of distraction. He never would hear a discouraging word, and his skies were not cloudy all day. What a strange man: Finally, it all comes back to him. Who *is* he, anyway?

In a way, the most intriguing book comes from former domestic-policy adviser Martin Anderson, whose work, *Revolution*, is a combination of insight and supine hagiography. Anderson—now padding his résumé at Stanford's Hoover Institution—claims Reagan is "highly intelligent, with a photographic memory" and "may be unique in that he is a warmly ruthless man." But Reagan's most curious attribute—and Anderson is clearly boggled by it—is an almost preternatural passivity: "He made no demands, and gave almost no instructions.

"Essentially, he just responded to whatever was brought to his attention and said yes or no, or 'I'll think about it.' At times he would just change the subject, maybe tell a funny story, and you would not find out what he thought about it, one way or another.... He just sat back in a supremely calm, relaxed manner and waited until important things were brought to him. And then he would act, quickly, decisively, and usually very wisely."

There is something fantastic, almost dreamlike about this description. Reagan shimmered like a hologram before his staff, imprecise and ideal, a time traveler from an earlier era—perhaps the father in the perfect modern family of General Electric's rotating display at the 1964 New York World's Fair. (Could that soothing patriarchal voice have actually been Reagan's? He was working for GE at the time.) His very robustness—the fact that he is something of a physical marvel—plays into the fantasy. Shot, he heals miraculously. Is he real or a Disney Audio-Animatronics figure, the product of our collective yearning for some peace and quiet, some innocence and grace, after twenty years of anger, rudeness, and turmoil?

The essence of Reagan has been the notion that the clock could be rewound, that America could return to a simpler time—the fifties, perhaps. He succeeded best when events in the world tracked with the fantasy he was spinning: His toughness at the negotiating table brought the Russians—vestigial, fifties sort of enemies—to their knees on Euromissiles and Afghanistan. On the other hand, his attempt to pretend that the current economic expansion was a replica of the postwar boom was less satisfying: Unemployment was down, but—unlike the fifties—both Mom and Dad had to work to make ends meet. His fiascoes—Nicaragua, Panama, Lebanon—occurred when his retro vision made no sense at all in the modern world.

Still, the brilliance of his performance has been enough to sustain us past the doubts; finally, all—even the staggering ineptitude "revealed" here—is forgiven. His emotional patriotism, his optimism, have been just what the doctor ordered. These books cannot touch that. Except for Deaver, the authors—too close to the action—don't understand that the secret has never been what Reagan believed or what he did, but who he is. ■

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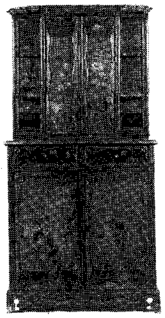

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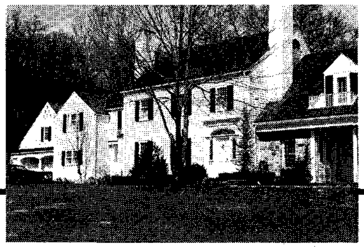

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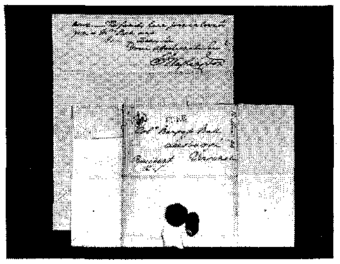
For information, contact Arthur F. Maier



Autograph letter by George Washington as President.
Philadelphia, 16 March 1794

Friday, June 17 at 2 p.m.
Old Master & Modern Prints
For information, contact Jessica Furey

HENRI de TOULOUSE-LAUTREC
"Rejane et Galipaux dans Madame Sans-Gene."
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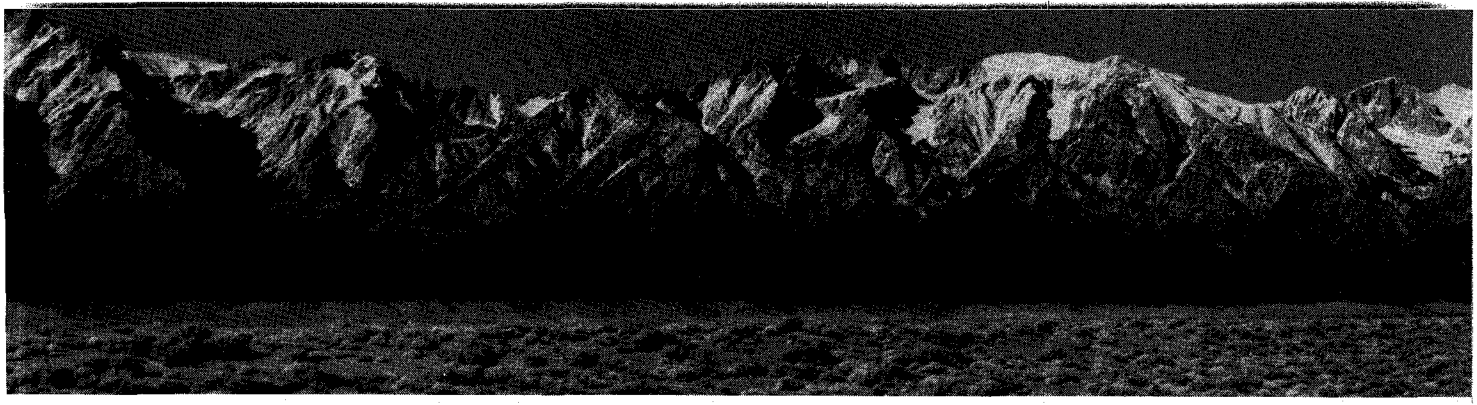


SHOES THAT HELP YOU LIVE LONGER.

Several years before marketing gurus began hailing walking as the "exercise of the 80's", we at Rockport were committed to better understanding the benefits of walking as an exercise.

So when Rob Sweetgall, who lost several members of his family to heart disease, wanted to promote the health benefits of walking by traveling across America on foot, Rockport supported him.

Financially, so doctors could monitor the effect this incredible journey was having on the human body.

And with our walking shoes, so that our engineers could better understand the effect an 11,208 mile walk was having on our products.

But as dramatic as Rob Sweetgall's walk was, for us it was just another step in our on-going commitment.

In 1985, we formed the Rockport Walking Institute, the nation's first organization dedicated to research and education on walking.

It's effects have already been felt. In articles, seminars, walking clubs, and most important of all, in the Rockport Fitness Walking Test.™

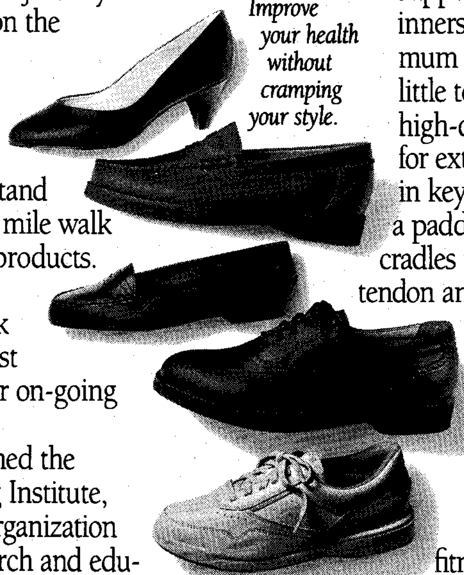
Unlike most tests, the Rockport Fitness Walking Test™ is the first designed for people who are in great shape *and* people who aren't. Giving them a way get started on an exercise program that they can live with for years to come.

But perhaps the nicest thing to remember about Rockport's commitment to walking is that it comes built-in to every pair of walking shoes we make.

THE WORLD'S MOST ADVANCED WALKING SHOES.

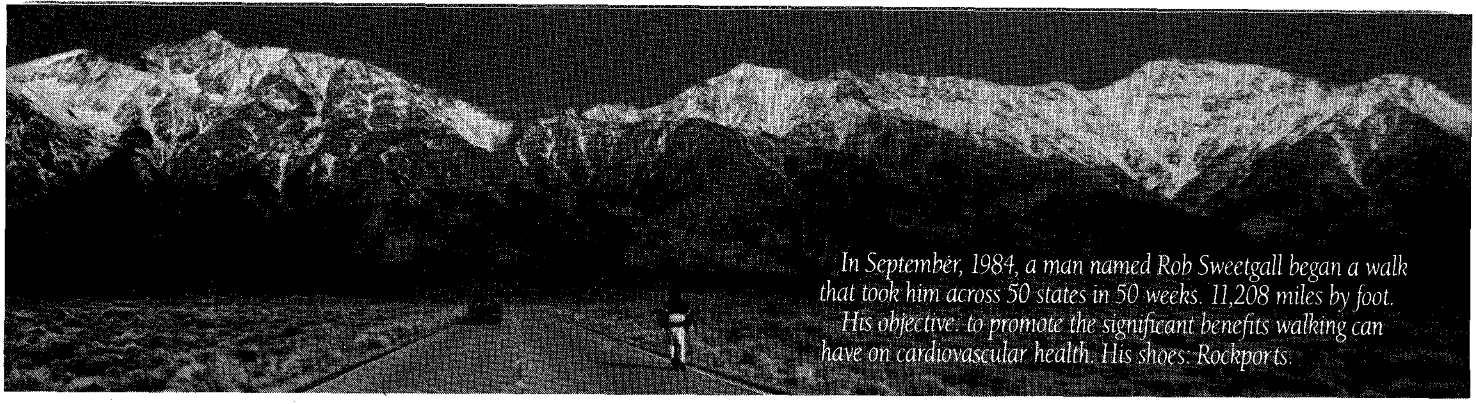
Consider the Rockport ProWalker, which one magazine called, the "Mercedes-Benz of walking shoes."

It features innovations like a dual heel counter system for maximum support and a 3-layer innersole for maximum comfort. And little touches like high-density poron for extra cushioning in key stress points, a padded collar that cradles the achilles tendon and a seam construction that helps prevent bliste ProWalker was the first shoe designed exclusively for fitness walking. A it's still major strides ahead of anything on the market today.

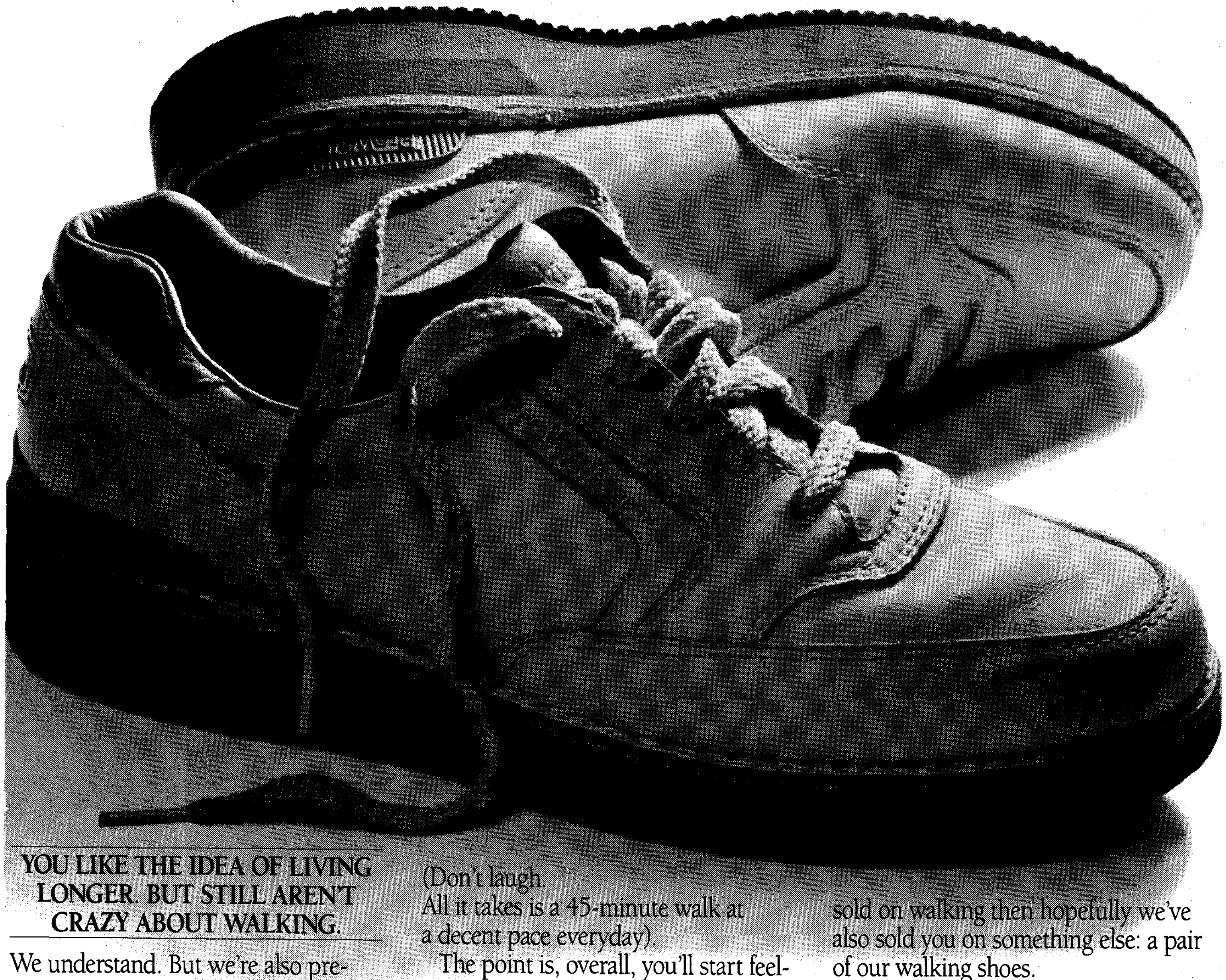


Improve your health without cramping your style.

Like Mercedes, Rockports come in m different models. Every one built with our exclusive Walk Support System,™ unique combination of design, material and technology that has helped make Rockport the first shoe ever awarded the Seal of Acceptance by the American Podiatric Medical Association.



In September, 1984, a man named Rob Sweetgall began a walk that took him across 50 states in 50 weeks. 11,208 miles by foot. His objective: to promote the significant benefits walking can have on cardiovascular health. His shoes: Rockports.



YOU LIKE THE IDEA OF LIVING LONGER. BUT STILL AREN'T CRAZY ABOUT WALKING.

We understand. But we're also presumptuous enough to believe that the problem you've had isn't with walking but with the shoes you've been wearing.

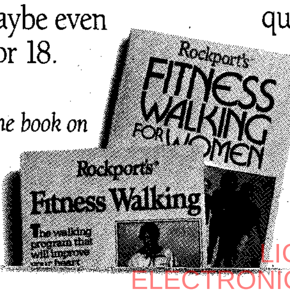
And that once you put on a pair of Rockports, you'll find them so well designed, so well engineered and so comfortable that you'll start to walk more. And enjoy it more. Maybe even lose a pound or two. Or 17 or 18.

(Don't laugh. All it takes is a 45-minute walk at a decent pace everyday).

The point is, overall, you'll start feeling a whole lot better. As you discover what 55 million people have already discovered: walking is as one cardiologist described, "the best exercise for conditioning for the vast majority of Americans."

The next step? If you have any questions, write us and we'll try and answer them. If you'd like a copy of the Rockport Fitness Walking Test, we'll send you one. If, however, you're already sold on walking then hopefully we've also sold you on something else: a pair of our walking shoes.

Short of a miracle drug being invented tomorrow, Rockports may well be the best way to start living a longer, healthier, and more enjoyable life today.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Media/Edwin Diamond

THE SELLING OF TAWANA

BRAWLEY: *Six* mañanas *for* 60 Minutes.

Photograph by New York *Post*.

OFF-CAMERA NEGOTIATIONS

AS MIKE TAIBBI OF CHANNEL 2 RECALLS it, the Reverend Al Sharpton and lawyers C. Vernon Mason and Alton Maddox made at least two breakfast and dinner dates with him to discuss his interviewing their client Tawana Brawley—and failed to show up. Mike Wallace and *60 Minutes* had better luck: Sharpton and Mason spent over an hour at CBS News offices talking with Wallace and *60 Minutes* executive producer Don Hewitt. As Wallace remembers, "I thought we had a firm deal to interview her." But then, "it was always tomorrow"—six times the Brawley advisers set up meetings with *60 Minutes;* six times nothing happened.

Geraldo Rivera, however, did negotiate a deal of sorts: He arranged for Brawley to appear on his syndicated talk show. She never showed up, but Sharpton and Maddox did, and the show earned *Geraldo* its highest ratings to date in New York. ABC's *20/20* and CBS's *West 57th,* meanwhile, are working on stories with the Brawley group.

In six months, the case of the sixteen-year-old girl who claims she was abducted, raped, and brutalized by a gang of white men (one flashing a "policelike" badge) has gone from a shocking account of racist violence to a tangled tale some are now calling a hoax. David Diaz, the reporter working on the story for Channel 4, may be right when he says, "We'll never resolve the case . . . different people will continue to believe what they want to believe." But at least one part of the story has been settled: Tawana Brawley is a hot media property. The efforts to barter her story add yet another layer of sleaze and cynicism to the case.

The Reverend Al Sharpton, a minister without a church, and lawyers Mason and Maddox long ago mastered the art of the sound bite—the punchy quote for the evening news and page one. But the mikes and reporters had to be there too. The latest collaboration between the press and the Brawley marketers demands closer examination. Publicly, the Brawley reporters and the Brawley advisers call one another terrible names. "If you question them and you're white," says David Diaz, "then you're racist. If you're black, then you're an Uncle Tom." Privately, though, there's been an elaborate roundelay of buying and selling.

On the one side, Sharpton et al. have shopped the networks as thoroughly as the media managers for Bush and Dukakis. While Barbara Walters would certainly lend celebrity quality to a *20/20* interview, *60 Minutes* clearly commands the larger audience. Not surprisingly, as one participant put it, CBS is "farther along in its dealings" than ABC.

NBC was excluded from the competition earlier this year after the *Nightly News With Tom Brokaw* ran a photo of Brawley in the hospital showing racist epithets scrawled across her body. NBC says it got the picture and other hospital materials from its "sources." Immediately, Maddox accused NBC of a "second rape," arguing that the network would never show a white victim "pornographically."

While documents have changed hands in the case, money hasn't, at least not yet. In 1975, *60 Minutes* paid G. Gordon Liddy $15,000 for an interview. CBS guidelines, along with those at NBC and ABC, now prevent such arrangements. Nor, says Wallace, did Brawley's advisers ask for payment. However, they did seek even more valuable ground rules. As one participant recalls, the advisers were concerned that the teenager not be made "uncomfortable." They also wanted to be present during any interview, though not necessarily on camera.

The advisers assured CBS that the girl would be "articulate." *60 Minutes* assured the advisers that CBS had "no desire to make her relive" the alleged rape. *60 Minutes* executives also said they wanted to do a "rounded portrait" and that additional reporting might be used.

For *Geraldo,* the negotiations were never adversarial. Craig Rivera, 33, Geraldo's younger brother and a producer on the show, had "an immediate rapport" with Sharpton: "He regarded us as home boys." The original concept, the Riveras explained to the advisers, was to tape the interview in Brawley's hometown, Wappingers Falls, "to show racism in a community." But the Riveras were amenable to any of three scenarios: Tawana Brawley on camera; her stepfather and mother talking (the girl present but silent); or the Brawley advisers appearing with Dutchess County officials. The show was eventually taped in a midtown Manhattan studio, amid drama and uncertainty: "We half expected her to appear, but we didn't really expect her," Craig Rivera says. Nevertheless, the Riveras regard the hour as one of their best, right up there with the recent series on murderers row. Last week, the producers sent Brawley a videotape, and they are still discussing her possible appearance.

Brawley's advisers have less time for local reporters these days. They still give sound bites but little else. Mike Taibbi and his producer, Anna Phillips, took Channel 2 out of the running for a Brawley interview earlier this month with a remarkable report that helped change the direction of the story. Briefly, Taibbi and Phillips (who is black) found a young witness who says he saw Tawana

Brawley at a party in Newburgh during the four-day period in which she says she was abducted. Taibbi also reported that Brawley was with Jason Colon, sixteen, now awaiting trial for possession of 200 vials of crack.

The same week the Channel 2 reports began, the New York *Daily News* broke a story describing how Brawley had run away from home twice in the past three years. A New York *Times* story added more details—all raising doubts about Brawley's version. As Taibbi says, both the locale and the "burden of proof" have shifted—from Wappingers Falls to Newburgh, from the shadowy white gang to Brawley's supposed teen companions.

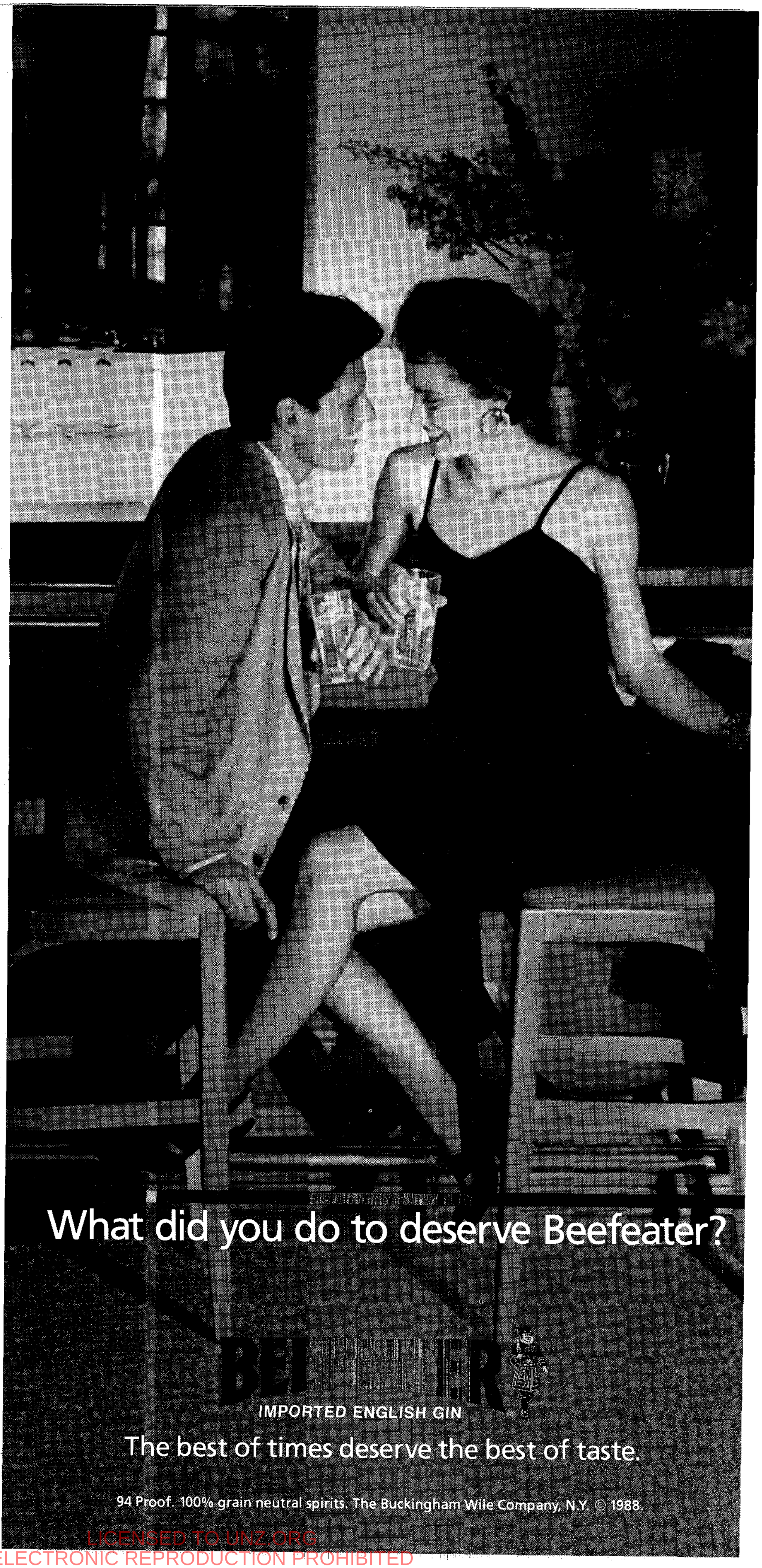
Money *did* make an appearance in the Brawley story: Taibbi and Phillips bought cheeseburgers at a Burger King for two potential sources. Taibbi also gave one kid, who had driven him around to look for another informant, $10 "for gas." Mason promptly accused Channel 2 of bribery and racist journalism. The station said that Taibbi had followed strict guidelines set by CBS and that it stood behind him.

The bribery charge was ironic coming from the people who had been using the lure of a Tawana Brawley "exclusive" to create photo opportunities and self-advertisements. But the tactic worked in classic fashion: It diverted attention from the Channel 2 story.

The determination of ground rules and trade-offs between news media and newsmakers routinely takes place, from Newburgh to Washington. June Cross, a *West 57th* producer who has been working on a story about the Brawley advisers, says, "This is no different from trying to get a story from the White House." Taibbi and Phillips worked out camera positions to shield their source's identity. But, says Taibbi, "it's reflexive: no pay. We control the tape and the way we use it."

Sharpton, Mason, and Maddox are by now media-wise. They know that control is the key. (George Bush certainly understood this when he demanded to appear live with Dan Rather.) Right now, Sharpton and company have a product the media want. Yet Tawana Brawley on camera doesn't mean just high ratings or a network coup—though such considerations are never far from producers' calculations. A Brawley interview might also clear up some of the mystery. Then, says Taibbi, "if it's a nonstory, we can move on to other real stories that need telling." David Diaz adds, "My job as a reporter is to find out the facts, whoever leads me to them and wherever they lead."

Mike Wallace, after hearing six *mañanas* from Brawley's spokesmen, is ready for a seventh. "Would I show up at 10 A.M. tomorrow to interview Tawana Brawley for *60 Minutes*?" he asks. "Absolutely." ▬


What did you do to deserve Beefeater?
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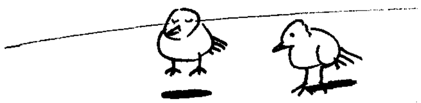
IMPORTED ENGLISH GIN
The best of times deserve the best of taste.
94 Proof. 100% grain neutral spirits. The Buckingham Wile Company, N.Y. © 1988.

FAST TRACK



EDITED BY ERIC POOLEY

ROCK TALK

Dr. Bruce

BRUCE SPRINGSTEEN continues his public examination of love and doubt—his *Tunnel of Love* album is full of quiet songs about commitment and fear, marriage and betrayal, and his concerts these days mix that searching material with his stock-in-trade: sweat-soaked, celebratory rock. But Springsteen himself has been wondering whether the younger fans drawn to his fist-shaking anthems are able to follow him when his concerns become subtler and more somber.

At Madison Square Garden last week, the vote was in. A chubby twelve-year-old named Kenny said he "wasn't too sure about the quiet stuff." Kenny drew himself up to his full height—almost five feet—and said, "I *came* to *rock*."

"I like the new songs," said Jean Ellis, fourteen, a boy with a bright smile and braces. "Even when it's stuff I don't know about, it's interesting."

Onstage, Springsteen talked about "this guy comin' to me for advice . . . like I was Dr. Ruth or somethin'." He talked about men who "feel love in their hearts, [then] run home to their *mamas*."

"I haven't really had a relationship yet," said Ellis. "But I know it's scary. You meet a girl, maybe she likes you. You want to run away."

Dr. Ruth Westheimer was in the crowd, armed with earplugs, binoculars, and free advice. "If someone's having trouble committing," she said, "I'd tell him to come to my office. He might have *all kinds* of fears. Sometimes it's right to be fearful—maybe it's a woman he shouldn't commit to." Then she went backstage to meet the Boss. E. P.

BRIEF LIVES

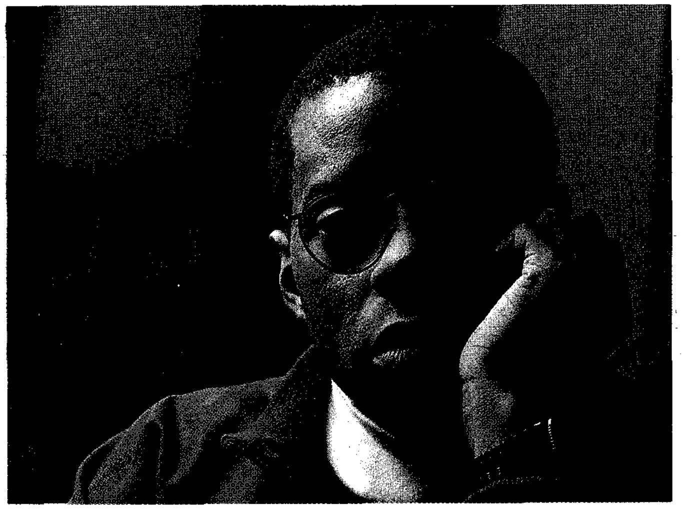
COURTNEY AND 'JULIET'

THOSE WHO SAW PREVIEW PERFORMANCES of Joseph Papp's new *Romeo and Juliet* (the third production in Papp's celebrity-Shakespeare cycle) came away with differing opinions. Some called it horrible. Others called it miserable. At two hours and 45 minutes, at least no one called it too short.

As the play opens this week, there's also bound to be disagreement over the one bravura performer who makes it worth seeing: black actor Courtney B. Vance, 28, in the role of Mercutio, Romeo's witty friend and comic foil, whose murder turns Romeo against Juliet's family. During early previews, Vance got such big laughs and extreme reactions that he "simplified" his performance as opening night approached, "so the audience can enjoy it more." Still, in Mercutio's death scene, he literally spits out his "plague a' both your houses" line—an electrifying reading that makes all that follows seem paler than it is.

"I went into this role blind," Vance whispers one afternoon in a back office at the Public. "There's been almost no dialogue with the director [Les Waters], so I'm just beginning to find my way." Even offstage, Vance is intensely theatrical—his sunglasses dangle below his chin, his clothes are aggressively flamboyant, his careful answers are full of long silences.

But Vance has no need for modesty. Raised in Detroit, he attended Harvard College and Yale drama school and moved to New York in 1986. The following year, he made his Broadway debut as James Earl Jones's son in *Fences*—a role he'd originated at Yale—and won a Tony nomination and the Clarence Derwent Award for most promising newcomer. He also received fine notices for his portrayal of an angry medic in the movie *Hamburger Hill*. "Even with the good fortune I've had, it hasn't been easy," Vance says. "It matters that I'm black. Either there are parts for black actors or there aren't." But he has proved that those boundaries can be stretched: Since he began acting, he has appeared in fifteen Shakespeare plays, often in roles associated with white actors.



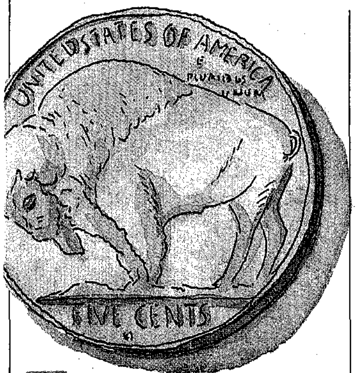
Vance: "I went into this role blind."

Vance shrugs off the bad word of mouth surrounding *Romeo and Juliet*. His only complaint is that the extra rehearsals have cut into his time for auditions. But soon enough, *Romeo and Juliet* won't be taking up anyone's time at all. DAVID BLUM

Photograph by Jeffrey Scales. Illustrations: top, Guy Billout; left, Maurice Vellekoop.

PRICES

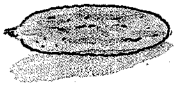
NICKEL NEWS



TEN YEARS AGO, I TRIED to find out if a nickel was good for anything: What would five cents buy? It wasn't easy, but I did track down an assortment of five-cent goods and services (*New York*, "Page of Lists," May 15, 1978).

A decade later, what's left at that price? Here's my 1978 list of five-cent items, and what each one costs today.

☐ Your weight on a drugstore scale. A few old scales around town still take nickels but most now take dimes, and even those are being replaced by electronic scales that cost a quarter.



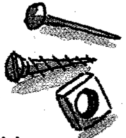
☐ A No. 12 Manila envelope, at Stevdan Stationers (474-A Sixth Avenue, near 11th Street). Today, it costs 8 cents.

☐ A round on an arcade game at Astroland in Coney Island. In 1988, the nickel machines are gone. So are the dime machines. Video rules—at 25 and 50 cents a play.

☐ Admission to the Metropolitan Museum of Art. "Pay what you wish" remains the policy, so you *could* see some fine art for a nickel—if you could withstand the dirty looks.

☐ Sprinkles added to a 50-cent Carvel ice-cream cone. Today, sprinkles go for 15 cents at most Carvels. The cones now cost $1 or more.

☐ A button, from A & B Plastic Manufacturing Company, 242 West 36th Street. In 1978, Ben Schur said, "You want a button for a nickel? I'll give you a button for a nickel. Or maybe I won't charge you at all." Ben died in 1984, but the nickel button lives. "I still have a few priced at a nickel," says Sy Lewis, "but if it's one you want, I'd probably just give it to you."

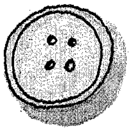


☐ A vanilla wafer at Woolworth's. The unwrapped wafer is gone; a package of wafers costs 25 cents. (At least a piece of Bazooka bubble gum is still a nickel.)

☐ A very small pickle on the Lower East Side. Today, at Guss Pickle (35 Essex Street), a pickle costs half a buck.

☐ A gum ball from a vending machine. "Nickel gum-ball machines are not extinct yet," says Irwin Nable of Schoenbach Products Company, a vending-machine supplier. "But in another year or so they'll be gone."

☐ A couple of nails or a screw at a hardware store. Still possible, but only in stores that sell in bulk and only if the clerk is in a good mood.

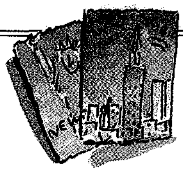


☐ Two or three books of matches at a newsstand. Today, free matches with advertising are the rule. Here and there, matchbooks go for two packs for a nickel.

☐ A Danish lollipop at Peppermint Park (666 Fifth Avenue). Today, Peppermint Park offers nothing for a nickel, nothing for a dime. The Danish lollipop is still around, for 15 cents.

☐ Five additional minutes on a 10-cent pay-phone call. The drop is a quarter now, but a nickel does still bring five more minutes on the line.

☐ Two picture postcards of New York landmarks at Mibro Photo (64 West 36th Street). Mibro no longer sells postcards; elsewhere, they go for 25 cents and up.



DAN CARLINSKY

SOUNDS

Cab Fair

The King of Hi-De-Ho in 1945.

"THE PRINCE, MICHAEL Jackson—they've all taken things I originated."

Cab Calloway—bandleader and "King of Hi-De-Ho"—is getting ready for his eightieth-birthday party at Carnegie Hall (May 26 and 27) by talking about those he's influenced. Jackson's Moonwalk dance, he says, is nothing more than the Buzz, a step from the thirties. "I was doin' that before he was born. *Everybody* was. But I admire Jackson for givin' it a name."

Calloway is not simply one of the great bandleaders—he's a stylist who put glitz in jazz. Renowned for his zoot suits and hip jargon (he wrote a song called "Mr. Hepster's Jive Talk Dictionary"), Calloway caused stirs with drug- and sex-related songs. "I liked those songs," he says about "Minnie the Moocher" and other classics. But he says he never used drugs and if he saw a band member high, "Boom, you're gone."

Though Calloway was a generous leader—he paid $100 a week during the Depression—he was so strict that fines were issued for such infractions as wearing the wrong color socks. A spitball-throwing incident during a show led to the firing of Dizzy Gillespie, who will be among the guest stars at Carnegie Hall. Calloway claims there was no tension between him and Gillespie, though Dizzy's trailblazing bebop solos were said to infuriate him. "I used to tell him to stop playing that *Chinese* music," Calloway says with a laugh. "It did sound foreign to me."

In 1952 Calloway's road band ground to a halt. "When the theaters dropped out, that was the end of the bands," he says. He found another place for himself on-stage—as Sportin' Life in *Porgy and Bess*—and later in eighteen movies, including *The Blues Brothers*. "I was lucky," says Calloway. "I could go from one thing to another and still maintain my originality. I can't describe where I got my style from. I don't know, I just did it."

STEVE BLOOM

Photograph by Lester Glassner Collection/Neal Peters. Illustration by Merle Nacht.

UPDATE

Breast Cancer: New Forms of Support

IN 1981 I FOUND A SMALL lump in my right breast that turned out to be malignant. Though alternatives to mastectomy existed then, it was hard to get unbiased opinions about them, harder still to learn the right questions to ask.

The definitive National Cancer Institute–sponsored studies were four years away, but there was good news from well-designed European studies: The survival rate of women with early lesions treated with lump removal and radiation was about equal to the survival rate after mastectomy.

I opted for the lesser treatment. When I wrote about my experience in a *New York* cover story ("Breast Cancer: New Research, New Options," January 16, 1984), my phone began to ring. It has not let up since. Most callers were newly diagnosed women who felt that while their doctors did their best to help them feel informed, their best wasn't good enough. They wanted facts, and they wanted to talk to a woman who'd "been there."

That kind of information and support had to come from a source beyond the vagaries of women's networking. So NABCO—the National Alliance of Breast Cancer Organizations—was born. Founded (with seed money from Stuart Pharmaceuticals) by two other breast-cancer patients, a social worker, and myself, NABCO is a nonprofit information bank that provides individuals and health organizations with the latest word on all aspects of breast cancer—especially the value of early detection. NABCO offers a list of all printed material on the subject, fact sheets approved by a top-flight medical-advisory board, a quarterly newsletter, and information on the services of member organizations—support groups, breast-care centers, hospital programs.

Now Chicago member Y-ME, one of the largest breast-cancer support programs in the country, has started a toll-free hot line. Staffed by 75 trained volunteers who have had breast cancer, the program matches callers with counselors who are like them in age, treatment, and life-style. The hot-line number (weekdays, 9 A.M. to 5 P.M.) is 800-221-2141. The 24-hour emergency number is 312-799-8228. NABCO (a year's membership is $25) can be reached at 212-719-0154.

RUTH SPEAR

THREADS

HATS TERRIFIC

WHEN ANNE MOORE greets a Saturday-morning visitor to her East Side apartment, she's wearing a black Yves Saint Laurent suit, pink satin pumps, quiet gold jewelry, and a sensational black velvet "Mad Hatter" hat—designed by Anne Moore. Two years ago, Moore was a secretary. Today, at 27, she's a rising-star milliner whose work has been modeled by Madonna.

She puts on a straw hat with a huge white bow and says she felt strongly about fruit for spring. "I knew everyone else would be doing flowers," she says, so she trimmed her spring hats with silk apples, strawberries, bananas, grapes, peaches—even a slice of silk watermelon. "You get the same colors that you find in flowers, but fruit is different. If you put on a banana-and-strawberry hat and go out, you're going to have a fun afternoon."

Besides her hats—to be featured in the movie version of Tama Janowitz's *Slaves of New York*—Moore designs gloves, handbags, jewelry, and scarves and sells them through Bergdorf's, Charivari, and Neiman-Marcus as well as to such private clients as the Duchess of York and Diana Ross.

Moore grew up in Manhattan, attended Chapin and Miss Porter's School, and studied in London and Paris. After working as a secretary in the Paris sales office of *Vogue* and the New York office of Lancôme, she grew disillusioned. "I see this problem all the time in New York," she says, "girls who are so talented stuck in secretarial jobs."

She quit her job in 1986 and started to design and sell hair bows—at a time when hair bows were being seen all over town. When the bow fad died, Moore moved on to hats, carrying eighteen of her designs over to Bergdorf's, which bought them all.

Miracle milliner Anne Moore.

Her company is already turning a profit, and she'll soon move into a new showroom, offering made-to-order accessories and even dresses. "It's not like work," she says, describing the night before a recent deadline. "I sewed right until sunrise. I got so inspired, one idea after another. It was like heaven—the best night of my life."

BART BOEHLERT

Photograph by Lawrence Ivy. Illustration by Robert Goldstrom.

RUTH RECOMMENDS

BY RUTH GILBERT

Cirque du Soleil pitches its blue-and-yellow big top in Battery Park City from May 25 to June 5. Tightrope artists, clowns, trick bicyclists, equilibrists, jugglers—you name them, you'll see them (344-5910).

'THE FILMS OF ELIA KAZAN'

Kazan directed Marlon Brando in On the Waterfront *(which received eight Academy Awards!), and it plays with* A Tree Grows in Brooklyn *to open the two-week festival on May 29 and 30. The place? Biograph Cinema.*

'LAST OF THE RED HOT LOVERS'

Ethan Phillips is the latest of the "last lovers," and seated (from left) are Tovah Feldshuh, Becky London, and Marcia Jean Kurtz. The Neil Simon comedy is now playing at Off Broadway's Theatre Guinevere.

'GARBO'

Film on Film, *on Channel 13, May 28 at 10 p.m., traces the actress's life, featuring clips from several of her famous films, including* Mata Hari *(left). And at midnight you can see her in* Queen Christina. Quel *treat!*

FROM DOWN UNDER

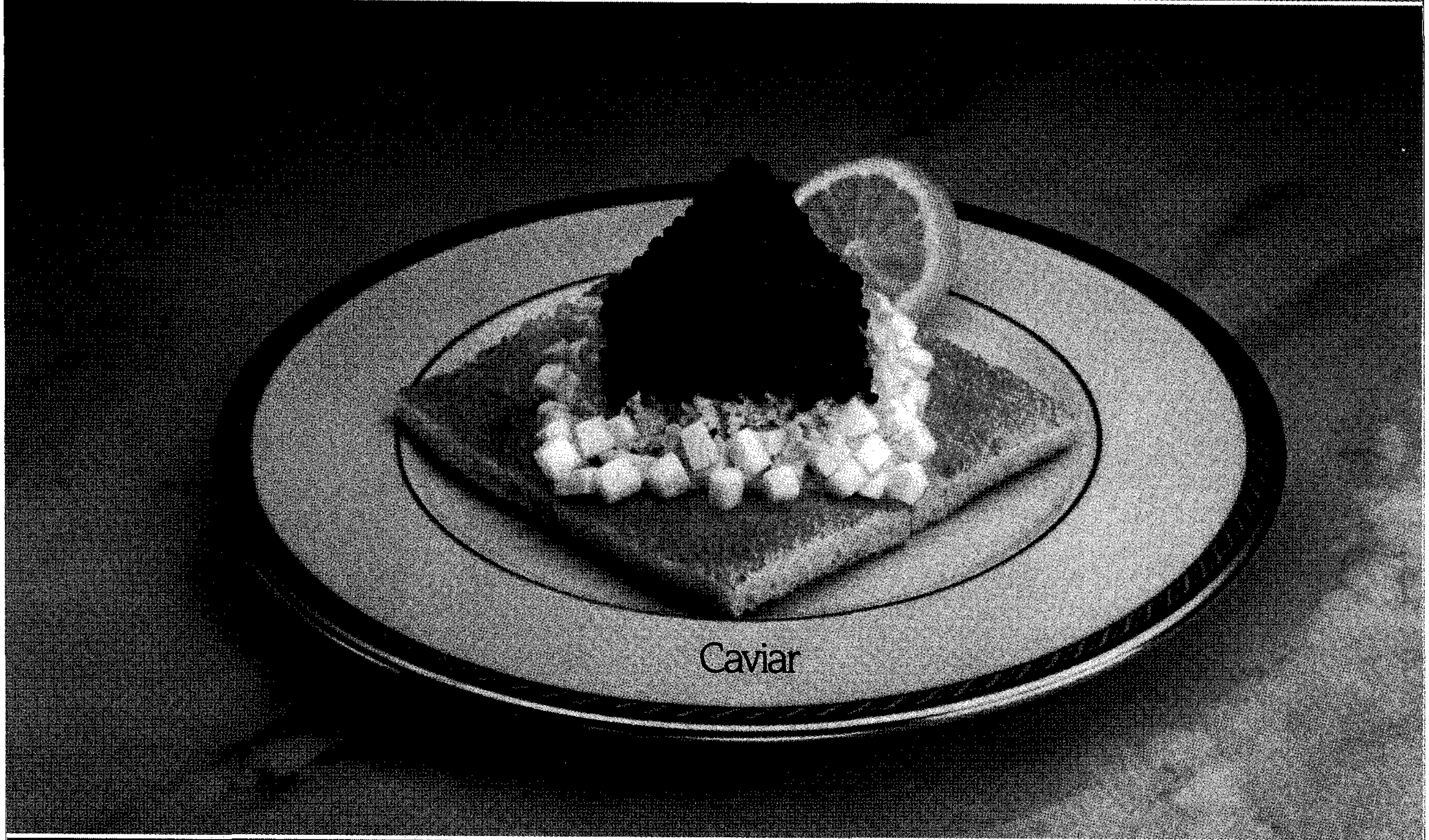
The always-welcome Sydney Dance Company will be at City Center May 24 to June 5. Don't miss its production of After Venice, *inspired by the Thomas Mann novella. Above are Garth Welch (bottom) and Bill Pengelly.*

'CROCODILE DUNDEE II'

In this sequel, Paul Hogan continues to discover how funny life in New York City can be, especially when he ventures into a punk bar (above, with Mark Folger). Film opens May 25 at Loews Astor Plaza.

Photographs: top right, Branco Gaica; center, Martha Swope Associates/Carol Rosegg; bottom right, Eric Liebowitz.

MAINTAINING A PROPER DIET
THE FOUR BASIC



Caviar

Artichoke

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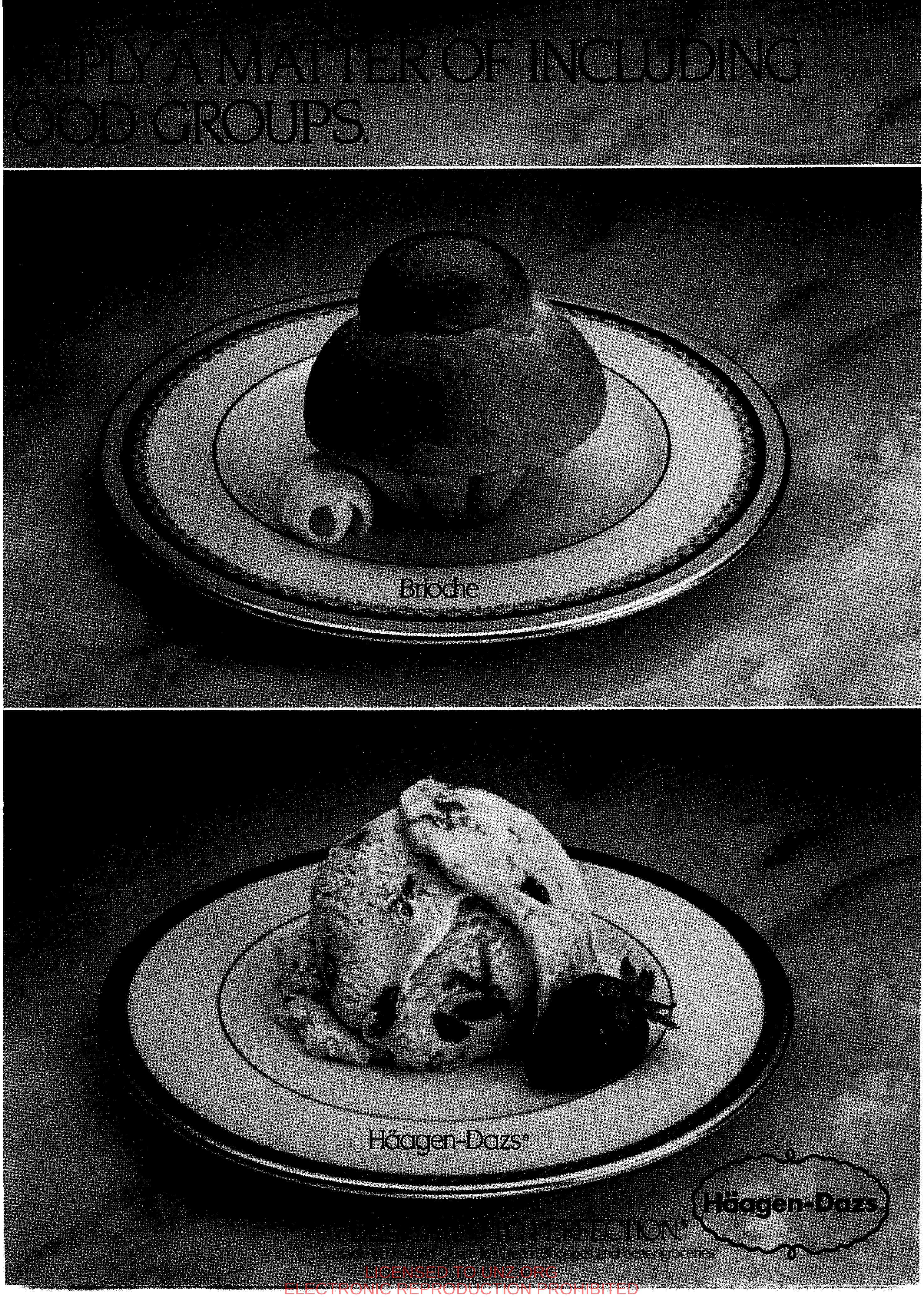
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New York

AMERICAN BEAUTY

THE WORLD OF GEOFFREY BEENE

BY

PATRICIA MORRISROE

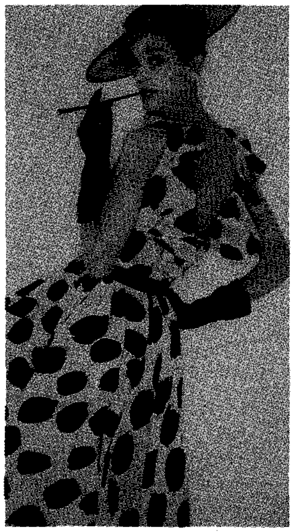
PEOPLE WERE ACTUALLY weeping. Anita Gallo, former fashion-merchandising director of Altman's, couldn't control herself. She kept on wiping away the tears with the knuckle of her index finger. "He's a genius, he's a genius," she said over and over. Annie Flanders, editor of *Details,* looked almost dazed; she wore the kind of beatific expression usually seen in religious paintings. Even Dawn Mello, president of Bergdorf Goodman, admitted, "I have rarely been this moved."

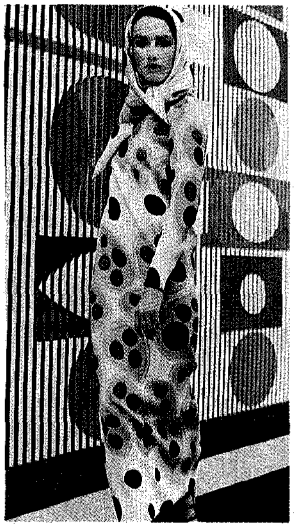
Considering what people were moved by—a fashion show at the Pierre Hotel—the sentiment seemed a bit excessive. But this wasn't a typical show. It was a Geoffrey Beene show, and the "Beene Buffs"—those fashion people who worship the 60-year-old designer—were out in full force. Beene, the perfect cult figure, is an elusive, private man whose official photo invites as many questions as the Beatles' *Abbey Road* cover. He's sitting in his stocking feet, his shoes neatly arranged next to an empty chair. Beene is smirking at the camera, enjoying some private joke. Does it have anything to do with his feet? Is he saying nobody can fill his shoes?

Beene likes to be mysterious—which is a big part of his problem. In an era of designer as superstar, Beene—who has

PHOTOGRAPH BY HARRY BENSON

"I DON'T THINK ORIGINAL, CREATIVE WORK COMES ALONG THAT OFTEN."


1964


1965

1967

won eight Coty Awards and is probably the greatest designer in America—is Seventh Avenue's best-kept secret.

Of course, he doesn't design for the mass market. He makes beautiful, expensive clothes in the tradition of haute couture. Beene is known for his luxurious fabrics and exotic contrast of textures and materials: lace on leather, plastic and diamonds, evening dresses made of men's-wear fabric. His clothes are full of hidden details—a polka-dotted dress conceals a striped petticoat; a short gown gets its prism effect from layers of colored lace. What you don't see in a Beene design is almost as interesting as what you see. These are rich, wildly imaginative clothes that seem to take on a psychological life of their own.

"Fashion journalists frequently have a problem writing about them," says Grace Mirabella, editor-in-chief of *Vogue*. "They're under the pressure of deadlines, and his designs are extremely complicated. You need time to analyze the collection, to understand the subtleties. He's an innovator in the truest sense of the word, a real creative talent."

This may be the year Beene moves beyond cult status. He is celebrating his twenty-fifth anniversary as head of Geoffrey Beene, Inc., and Bergdorf Goodman is sponsoring a retrospective of his work at the National Academy of Design. He is also dramatically expanding his corporation beyond his own couture line. Beene is designing shoes for Diego Della Valle, furs for Goldin-Feldman, and this summer, Warnaco will bring out Geoffrey Beene Sportswear. "He's at the zenith of his career," says June Weir, fashion editor of *Harper's Bazaar.* "Certain designers reach their plateau, get comfortable in that niche, and continue to do the same thing. Beene keeps on growing, moving forward."

"Beene is absolutely brilliant," says Ellin Saltzman, a senior vice-president at Saks Fifth Avenue. "He has always done his own thing and deliberately gone against the trends. His clothes are esoteric, and he doesn't hype them at all. They're very much a part of the world of Beene."

THE WORLD OF BEENE. HE HATES THE business side of fashion ("It's slavery, torture") but doesn't want a business partner. He'd like to overcome his conservative image as the designer for Pat Nixon and Nancy Reagan but cites Jeane Kirkpatrick as his ideal customer. He doesn't like to do interviews, yet his conference room is wallpapered with his publicity. He says he doesn't care if he's not a household name, but his official biography carries the notation "1978, 1987—name institutionalized twice in New York *Times* and *Newsday* crossword puzzles." His press packet contains a Xerox of a puzzle, with BEENE filled in with red ink.

Even Beene's continuing feud with John Fairchild, publisher of *Women's Wear Daily,* has an element of contradiction. For the past four years, the designer has been banned from the publication, although *WWD* takes great delight in needling him with references to "Sammy Bosman Jr." (According to Beene, his real name is Samuel Albert Bozeman Jr.) Beene says he has "lost respect" for *WWD* because it hasn't covered his collections. The problem is, he doesn't let the paper *into* his collections. *WWD* has tried to make peace for the past several seasons, but Beene will have none of it. Says Fairchild, "I can't comment, because I've never seen his shows."

The feud has been raging on and off since 1967, when Beene refused to give Fairchild a sneak look at Lynda Bird Johnson's wedding gown. The latest ban came about because Beene wouldn't let a *WWD* editor into his showroom. "She was an assistant editor or something," says a former Beene employee. "He got insulted by that, and the rest is history."

Beene, however, may be getting a little too militant. This year, Beene employees were told to be on the lookout for *WWD* workers who might try to crash the fashion show at the Pierre Hotel. "There was even some talk that they might wear disguises," says a Beene staffer.

At this point, Beene isn't about to come "crawling back," as one editor put it. But many of the designer's friends wish the feud would get resolved. Though Beene vehemently denies it, the lack of publicity from *WWD* hasn't helped his business. "I think a lot of out-of-town stores don't know what he does because he isn't covered in *Women's Wear,*" says a fashion editor. "Of course, I think the whole thing would have been resolved long ago if Beene had had more ad money and more products to advertise."

The night before Beene's fashion show in mid-April, he got several calls from people trying to persuade him to end the fighting. He became so annoyed that he finally took the receiver off the hook. "The values in our society are just ridiculous," Beene says. "Can you imagine caring that much about a fashion show? It's only clothes."

"MISS MIRABELLA IS ON THE phone, Mr. Beene. Miss Mellon is on the phone, Mr. Beene. Sotheby's is on the phone, Mr. Beene. . . . "

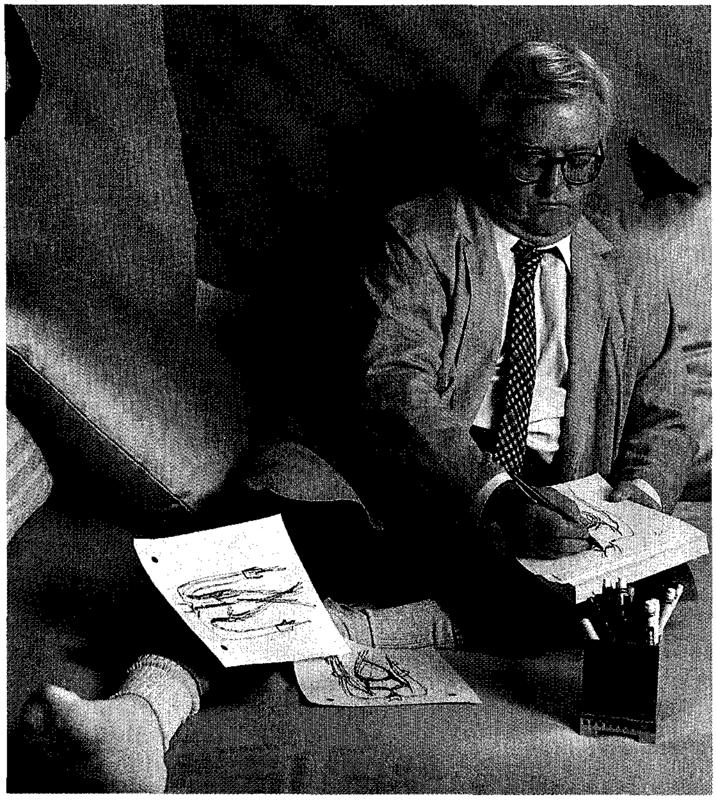
On Seventh Avenue, there are Bill, Oscar, Donna, Ralph, and Calvin. And then there is Mr. Beene. "To call him Geoffrey means you don't know him at all," says creative director Richard Lambertson. Many of his friends call him "G.B.," but he's always "Mr. Beene" around the office. It lends an air of formality to the atmosphere, and it also keeps employees at a distance. "I don't think I've ever had an hour's conversation with him," says Liz Lee, who has been the designer's model for twelve years. "You get the sense you're walking on real hallowed ground."

Beene's offices are on the fourth floor at 550 Seventh Avenue, a building that also houses Bill Blass, Oscar de la Renta, Donna Karan, and Ralph Lauren. Besides his couture line, Beene has twenty licensees (and fourteen boutiques in

Japan). According to Mary Filbin, Beene's executive vice-president, the company does $200 million a year in retail business. (Others estimate the figure at closer to $110 million.) Like most designers, Beene makes the bulk of his money from his licensing arrangements; the most profitable one, according to Filbin, is Van Heusen, which produces a line of men's shirts.

But Beene's licensing history has been spotty; he says he has been unhappy with the quality of the products and that "a person could have cardiac arrest looking at the merchandise."

"With his talent, he could have built up a bigger empire than Ralph Lauren," says Stanley Tucker, now in women's wear at Warnaco. "He was into licensing when people like Ralph and Calvin Klein were just entering the business." But Beene is not Ralph or Calvin. His clothes are much more expensive (from about $2,000 to $15,000), and though his designs are not one of a kind, they are more couture than ready-to-wear.



SKETCHING NEW DESIGNS AT HOME.

Still, there's the distinct feeling Beene could have done things better. Certainly, he's a wealthy man, with two homes and an extensive art collection. But he doesn't have the luxury to devote all his time to designing clothes for rich women. "At this level, it's very difficult for any designer to make money," says Eleanor Lambert, who created the Coty Awards. "The fabrics are so expensive, and ultimately, how many women can afford $10,000 dresses?"

Food critic Mimi Sheraton, who is a close friend of the designer's, says Beene has too much integrity to sully his name by putting it on things like chocolates. And one suspects Beene would rather quit the business than appear on the cover of *Forbes,* as Pierre Cardin recently did, with the headline WHY AM I BAD IF I SELL A FRYING PAN?

Beene did a line of sheets and towels for Fieldcrest, for instance, but eventually the contract was canceled. Beene says they tried to foist all these ugly colors on him, and he simply couldn't handle it. One fashion executive says Beene was inflexible. "Can you imagine Bill Blass throwing a fit because someone suggests navy and red?" he says. "Well, that's Beene. He needs total control over his world."

Perhaps that's why he keeps the World of Beene relatively small. He hates going to parties, especially industry functions, and prefers having dinner with close friends, such as Sheraton, writer Enid Nemy of the New York *Times,* and Helen O'Hagan, publicity director at Saks.

Unlike Oscar de la Renta and Bill Blass, ideal social escorts who have a coterie of rich female friends, Beene will have nothing to do with the "ladies who lunch" and the "bonbon Pekingese set."

Beene says the women who wear his clothes are "achieving women—married, with children and a career." Hank Waeckerle, who is head of Beene's showroom, claims many of these women own companies. "They have more on their minds than worrying about what publication is going to photograph them," he says. But how many married women with children own their own companies? And if that's Beene's target customer, how has he stayed in business all these years? Doesn't he let a few ladies who lunch wear his clothes? "My customer gives to society, she doesn't take from it," says Beene.

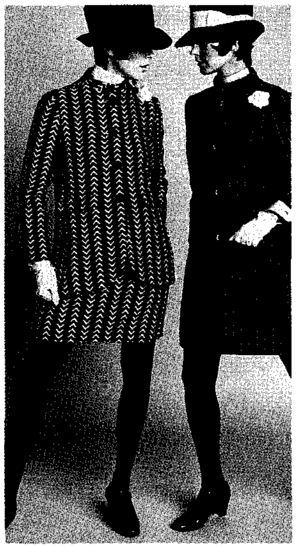
Beene has always been a bit mysterious about these customers. For a long time he even refused to reveal their identities (the women were "too private"). Now he lists Sigourney Weaver, Paloma Picasso, Claudette Colbert, Glenn Close, Mary Wells Lawrence, Jacqueline Onassis, and Faye Dunaway. As for the others, Lambertson says, "most of them are old money."

Beene doesn't like Seventh Avenue, and he has always been an outsider—a situation he does little to remedy. "He refuses to speak to Oscar and Bill," says a woman who knows him well. "When he sees them in the elevator, he just stares straight ahead. It's so uncomfortable."

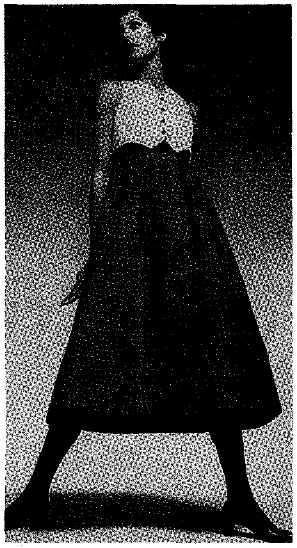
Beene's latest plan is to leave Oscar and Bill behind and move to a townhouse on the Upper East Side. "I'd have the creative studio upstairs and a retail store below," he says. "That's the way the French couturiers used to do it." But he has been talking about this for the past five years, and nothing has happened. "It's hard to find a backer," he says. "This kind of move is very expensive."

But money may not be the only problem. "A few years ago, he found a place on the East Side and even had a backer," says a former

BEENE DOESN'T *court the ladies who lunch, the "bonbon Pekingese set." "My customer gives to society, she doesn't take from it," he says.*

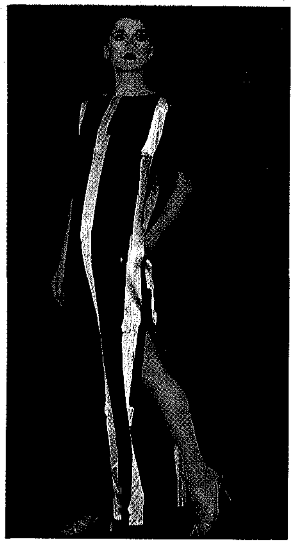


1968



1968

Photograph: left, Harry Benson.



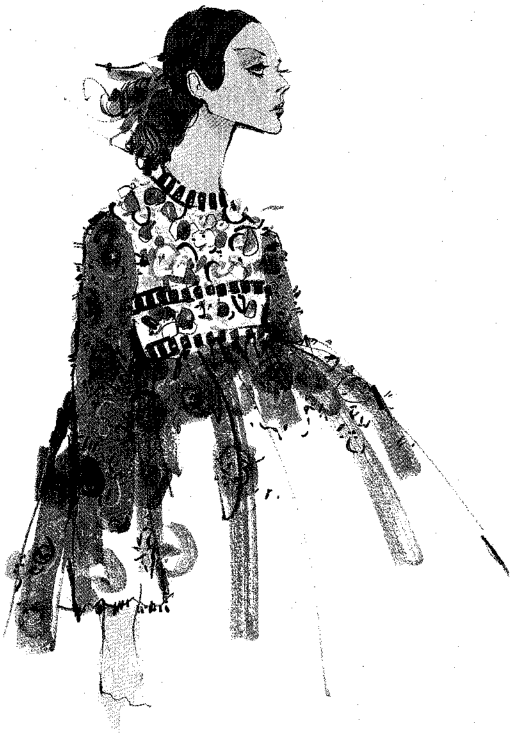
1979

1980

"I LOVE SLIGHT, *vulnerable-looking women," Beene says. "These days, the European models—those Glamazons—are just too big."*

employee. "But the whole thing fell apart because Beene didn't like the woman's personality. He wants a backer with taste as well as money. At times, his sense of perfection is a burden even to himself."

It's mid-April, a few days before the show: Beene is accessorizing the clothes and planning the lineup of outfits. This is the World of Beene at its best. Creativity brings out a vulnerable, sweet side that has nothing to do with "Mr. Beene" and everything to do with the little boy inside Beene. To watch him handle the material is to remember what it's like to be young again. There is a look of absolute wonder on his face.



THE SIXTIES.

Right now he's figuring out which outfits will be grouped together on the runway; about 80 sketches line the wall of his workroom. Beene shuffles them around, making up little stories as he goes. "These girls are heading to Odeon to have dinner," he says, pointing to a sketch of two sleek women in dressy suits. "They've just come from seeing *Phantom of the Opera.*"

"What about this one?" asks design assistant Gene Meyer, who doesn't know where to place a flamboyant orangy-red dress.

"Put her at Odeon with the other girls," says Beene. "She's been waiting for them at the bar, having a few drinks." Beene looks at the dress. "More than a few."

In the corner of the room are bolts of fabric that cost anywhere from $125 to $350 a yard; Beene spent $500,000 on fabric for the show alone. "My accountant is afraid I'm going to be consumed by my passion," says Beene. "But I need them." His fabrics are almost like security blankets—take away his silk chiffons and warped taffetas and Beene would be lost. "He is absolutely in love with fabric," says Tucker. "To see him cut into something beautiful is to watch his heart bleed."

At this point, however, the cutting process is over, and Beene sits back to watch Liz Lee try on the clothes. Rail-thin, with an elegant Audrey Hepburn neck, she projects a waiflike fragility. "I love slight, vulnerable-looking women," Beene says. "These days, the European models—those Glamazons—are just too big."

On the subject of models, Beene is like Gloria Swanson in *Sunset Boulevard,* wondering where all the great "faces" have gone. He thinks plastic surgery has ruined the business, because now all the models look alike. "I was watching a fashion show from Estonia on cable TV," he says, "and the girls were so interesting. I called up Eileen Ford and said, 'You must go to Estonia.' "

As Lee walks in and out of the dressing room, Beene greets each outfit with a comment: "This is sensational, just divine. . . . Those stockings are sublime, like stardust on the legs—that's absolutely the essence of femininity. . . . Not even the Paris couture is doing this type of thing. . . . Yes, that has great propriety."

Of course, Beene doesn't stop designing even when something is "sensational." He continues to make adjustments until a few minutes before the actual show. If he could, he would probably follow the models down the runway with a tray of accessories. At the moment, he's staring at a black lace jacket. The lace is slightly iridescent; it glistens like sun on damp seaweed. "It calls out for something," he says, squinting through his glasses. "Okay, I think it needs a flower at the top." Beene tells Carlos, one of his assistants, to make a rose out of lace scraps.

Meanwhile, Charlie Pipia, Beene's samplemaker, has just whipped up a jacket using a piece of Indian embroidery that arrived last night.

"Why, this is sensational," Beene says. "Now where can it go?" He looks at the lineup again. "Let's put her with the girls at Odeon," he says. "She arrived late because her jacket wasn't ready."

Ninety minutes later, Carlos, who has been painstakingly constructing the rose, presents the final result to Beene. "Yes, that has great propriety," Beene says. "But now I think the rose needs something. A focal point. Hmmm . . . what about a stamen?"

Beene describes his early life in terms of colors and textures. Beyond that, he has difficulty. He is guarded about his past, and even though he has been interviewed many times, he uses his well-stocked supply of anecdotes to fill in the spaces. When pressed to go deeper, he sometimes erupts in frustration. "You don't seem to understand," he says. "I am a very visual person. I don't know how many pictures they plan to run with this article, but. . . . "

It's obvious Beene would like to run all pictures and no text. Or maybe mostly pictures and a sidebar called "Fashion, Fun, Flowers, Food, and Dachshunds." That's how he summed up the World of Beene, scribbling it down on a scrap of yellow paper. This theme permeates his life; in Mary Filbin's office, there's a collage of the designer sitting with cooking utensils in his hand, next to his dogs and orchids. In a field, headless mannequins are lined up in perfect rows like stalks of corn.

The past is not something Beene likes to dwell on; he's not a nostalgic man, and his clothes have never been retro anything. He rarely visits his hometown, Haynesville, Louisiana (population: 3,040); his mother, Lorine Pratt, who still lives near there, usually meets him in New York. But the South is very much a part of Beene, especially in his attitude toward femininity and in his Louisiana accent, which tends to grow stronger as he gets angrier. When Beene says that he has "lost all re-spect" for *Women's Wear Daily*, the cadence conjures up images of smashed mint-julep glasses and swinging veranda doors.

He was born in 1927, the first of three children. His father sold automobiles, and his maternal grandfather was a doctor with "a 1,000-acre plantation," but Beene's family didn't have much money. One of his earliest memories, he says, is spotting a piece of blue-and-orange fabric with white dots and begging his aunt to turn it into beach pajamas—"the kind women wore in Cannes." He was eight years old, and he remembers the other boys' playing softball while he was inside with his aunt and the fabric and the Simplicity pajama pattern.

"I don't think anything has changed for me since that moment," he says. "To see something that is so flat and totally without form and then to transform it into something else. Why, that's what I'm all about."

Beene adored his grandfather and spent much of his time picking cotton on the plantation: "It was thrilling touching the natural fiber." Beene's family moved to Texas when he was ten; it was the height of the Depression and money was scarcer than ever. These weren't happy years for Beene. His parents' marriage was falling apart, and they often discussed divorce.

He consoled himself by becoming almost intoxicated by "beautiful things." He hoarded pieces of fabric in his room; sometimes he would become so fascinated by something he would just have to buy it. Take the case of the wooden clogs. "I had seen them in the window of a store," he says, "and I asked my parents if I could have them. They said, 'Why would you want such a silly thing?' So I gave up my lunch money for two months to buy them. My mother began to wonder why I was losing so much weight, and I got the usual spanking."

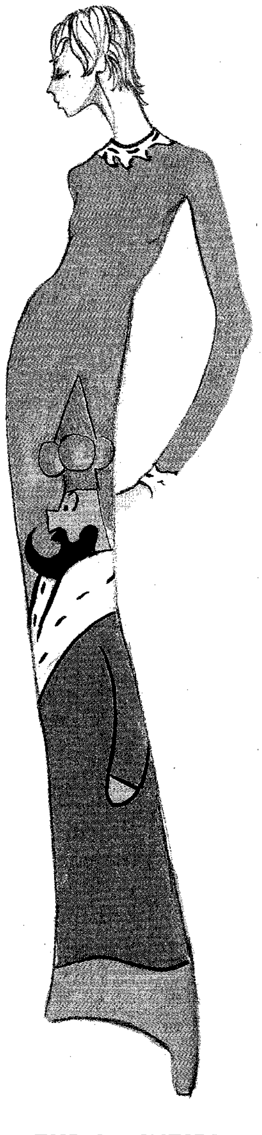
Beene never wore the shoes. "It was just the fascination with something so unique on the foot. I suppose my interest in these things was considered sort of bizarre," he says, "and my behavior tended to isolate me from certain people." But Beene says he had plenty of friends and that he was even nominated for president of his class. "The day that happened, my mother informed me that she and my father were separating and we had to move back to Louisiana," he says. "There's a history of these events in my life when I would reach something, and then it would get pulled out from under me."

Beene went into medicine, like his grandfather and two uncles, winning a scholarship to Tulane University. He studied premed and sketched dresses during his anatomy classes. Whenever he had extra money, he bought fabric. "I was totally torn apart by the whole thing," he says. "I even remember this nightmare I had. Horses were attached to each of my limbs, and someone cracked a whip and the horses ran away and all my appendages were torn off."

Beene managed to make it through vivisection, but "cadavers," he says, "were the moment of truth." He dropped out of medical school in his first year (after three years of premed), and his parents immediately sent him to a psychiatrist. "I think they wanted to know if their son was really insane or not," he says. Beene came down with double pneumonia—"the stress of everything"—and says he almost had a nervous breakdown. "At this point, I shall not blame anyone," he says. "But I wish I had had the opportunity to study what I liked instead of doing what somebody else wanted."

This is a sore spot for Beene, something that's a bit puzzling. He was only nineteen, and even though medical school was unpleasant, it isn't as though he lost decades of valuable time. Besides, the story has a happy ending: Beene became a successful dress designer. "That's not the point," Beene tells me. "I would have been enriching my own life earlier."

AFTER THE TULANE experience, his parents shipped him to California for a "rest cure"; he lived with an aunt and was scheduled to enroll at the University of Southern California, but he



THE SEVENTIES.

1980

1981

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never made it. He got a job in the display department at I. Magnin, where a store executive noticed his talent and encouraged him to study fashion. "The addiction began," says Beene. "At this point, I could not be stopped."

He spent a summer at the Traphagen School of Fashion in New York. It was 1947, the year Christian Dior unveiled his "New Look," which radically altered silhouette proportions by softening the shoulders, pinching the waist, and widening the skirt. Says Beene, "I was just *étonné*, as the French would say. I remember seeing a magazine with Danielle Darrieux on the cover, and I said, 'I just have to go to Paris.' "

He traveled steerage class on the Queen Mary, where he met a group of young fashion students; together they rented a twelve-room villa that had been occupied by an officer in Hitler's army. "The moment I arrived in France," Beene says, "I just felt at home. It was so natural."

The two years he spent in Paris were the happiest of his life. He was a young man who had always felt conflicted about his love of design and who "squirreled away" beautiful fabrics. Now he was surrounded by people who didn't think his interests were strange or bizarre. Beene studied at L'École de la Chambre Syndicale d'Haute Couture and Académie Julian; he also apprenticed with a tailor who had worked for the couturier Captain Edward Molyneux. Beene might have stayed in Paris for good, but his grandfather died, and in 1950 he returned to the United States.

After working for several small custom salons, Beene got a job with Harmay, a Seventh Avenue manufacturer that turned out "little dresses, little suits, nothing monumental." He was fired eight years later because he wanted to make "modern" clothes and they were more interested in doing "Jolie Madame things." In 1959, he went into business with Teal Traina, whose uncle, Anthony Traina, was designer Norman Norell's partner.

It was a success right from the start, and Beene began to attract more attention. Though the label on the clothes carried the name Teal Traina, Beene was mentioned in most of the ads. Traina remembers the designer as "very private, somebody who always wanted to stay in the background. I remember we put on a fashion show at Neiman-Marcus, and afterwards I wanted to introduce Beene to the ladies in the audience. He said hello, but afterwards he told me, 'I'd rather not do that anymore.' "

In between collections, Beene lived in Rome, where he had an apartment overlooking the Spanish Steps. "I don't think he liked Seventh Avenue even then," says Traina. Press clips at the time quote Beene as saying that Traina gave him total freedom to design clothes that were "whimsical," even a little "crazy." Today, Beene claims Traina tried to control him. It got worse, Beene says, when Traina married the fitting model, who happened to be Beene's best friend. "When Mr. Traina came back from his honeymoon," says Beene, "he told me I couldn't do bare midriffs and that the dresses couldn't be too décolleté. Once I felt my creative work endangered, I just cut out."

"I was devastated to lose him," says Traina. "I guess it had something to do with my wife. Frankly, I wouldn't even have gotten married if I knew it was going to upset him. The marriage only lasted a year."

In the spring of 1963, Beene started his own business with Leo Orlandi, a former production manager at Teal Traina, and entrepreneur Ben Shaw, who also backed Oscar de la Renta. The name of the company was Geoffrey Beene, Inc.; the initial investment was $125,000. "It was the beginning of designer ownership," says Rose Simon, who lectures at the Fashion Institute of Technology. "Now the designers were taking the power away from the manufacturers and going straight to the public with their names."

Beene got a *Vogue* cover for his first collection; Jean Shrimpton was pictured in a beaded top and white gabardine skirt. As fashion started to get wilder in the sixties—the designs of Mary Quant and Courrèges broke all the old rules of good taste—Beene continued to go his own way. Known for his high-waisted Empire dresses and braid-edged jackets, Beene developed a reputation as an Establishment designer.

That reputation was sealed when he got the assignment to make Lynda Bird Johnson's wedding gown. (He did a rendition of Botticelli's Venus in seed pearls on the front.) The Johnsons introduced him to Washington society, and pretty soon he was dressing the wives of other politicians, including Pat Nixon and Nancy Reagan.

But Beene was never as conservative as he seemed. In 1968, the year after he did the White House wedding dress, he designed his "Mafia" collection—pin-striped suits that he dubbed "Alice Capone." The press had a field day with Beene's "mob molls," and Mrs. Al Capone jumped into the act by filing a lawsuit against the designer for "disgracing her husband's name." (The lawsuit was dropped.)

"Even Frank Sinatra was angry with me," says Beene.

IN 1971, BEENE INTRODUCED HIS BEENE BAG collection, a less expensive, sportier line that was the forerunner of such designer offshoots as Anne Klein II and Calvin Klein Classifications. Beene Bag was a big success, and even customers who could afford his high-priced clothes loved it.

Like other designers who tried to maximize the potential of their names, Beene got involved in numerous licensing deals. He did men's wear, bed linens, eyeglass frames, hosiery, furs, bathing suits, shoes, costume jewelry, and even telephones. He did, however, decline puppy perfume and dental floss. The company expanded quickly, and at one point it occupied three floors at 550 Seventh Avenue. But the designer wasn't happy about the direction it was taking. He blames Leo Orlandi for "making me sign anything for money."

"Some of my licensing was done very badly,"

Photographs by Jack Deutsch.

BEENE'S LIVING ROOM, LIKE HIS WORK, HAS "GREAT PROPRIETY."

he says. "We made the mistake of going with the wrong companies, and Mr. Orlandi thought things would sell because they carried my name. Well, they would for a while, but quickly the public realized they had nothing to do with the designer, and people stopped buying."

Even one of the most basic licensing products, women's perfume, didn't work out. Both Geoffrey Beene and Red were failures. "A Beene scent is a tricky one to market," says one fashion executive. "He's hardly going to pop up on TV, tan and suave like Oscar, with a perfume bottle in his hand."

THE EARLY SEVENTIES WERE NOT THE best of times for Beene. He withdrew into the design room and didn't pay as much attention to the business. "I only cared about my couture collections," he says. That may have been part of the problem. Beene claims he wasn't satisfied with the way Orlandi was handling the business, but he didn't want to handle it, either. "They complained about each other constantly," says a Beene employee. "I don't think they even liked being in the same room together."

To make matters worse, Beene started to question his whole approach to fashion. "Kennedy Fraser wrote in *The New Yorker* that my clothes were beautiful," he says. "But she wondered if they were modern." Beene, who takes such criticism to heart, decided to give up the heavily constructed look that had been his trademark in favor of loose, flowing clothes that drew their shape from the body. The change, he says, was bitterly opposed by Orlandi and by the department stores. "Nobody wanted me to change," he says. "I was suffering terribly.

"I figured if they didn't like me at home, maybe they'd like me on another continent," he says. In 1976, he borrowed $125,000 from a bank and staged a fashion show in Milan.

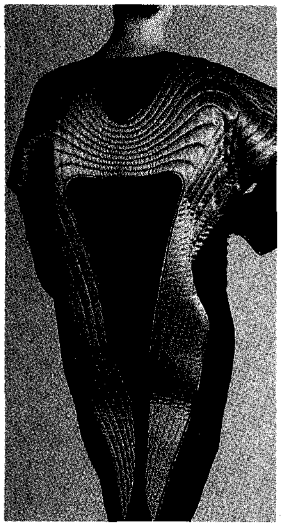
At the time, this was considered rather quixotic, another example of Beene's unfocused approach to business. No American designer had ever gone to Milan, and there were good reasons. The city had not yet become a focal point of fashion—most people hadn't even heard of Armani—and the American press didn't attend the shows. So what did Beene expect to accomplish?

"I asked myself the same question," says Beene. "It was the first time I ever took a tranquilizer in my life." But the European buyers loved Beene's clothes. "They woke us up the next morning in the hotel," says model Patti Quinn. "They were pounding on the doors, asking to see the samples. We got such a great reaction that we decided to take the show to Paris. We

IN THE SEVENTIES, he moved to loose, flowing clothes: "Nobody wanted me to change. I was suffering terribly."

Photograph by Harry Benson.

1983



1983

1984

dumped all the clothes in a van and took off. It was wild."

"All the European retailers saw the clothes, and it was tremendous exposure for Beene," says P.R. woman Hilda Barnes, who staged several of the shows. "He's still the only internationally known designer in America."

With all the positive feedback from the European retailers, Beene and Orlandi decided to set up a company—Cofil, s.p.a.—to produce and distribute the clothes in Europe.

Again, Beene was plagued by quality problems. The Italian factories started making cheaper versions of the original fabrics, and the clothes were selling for half their American price. The company fell apart in 1978, but Beene didn't give up his bid for international recognition. Through the years, he showed his collections at the American embassies in Rome, Paris, and Brussels, and this February, he previewed his new line in Munich. Beene, who rarely advertises, spent $30,000 for a full-page ad in the *Times* announcing the Munich show. It was a picture of a dress on a headless mannequin.

DURING THE LATE SEVENTIES, Beene continued to add and subtract licensees. Some of the projects that emerged from his workroom were getting too big for the company to handle. Beene Bag was being delivered late to the stores, and jackets and skirts were arriving weeks apart. At the same time, he was trying to handle the distribution of Grey Flannel, his successful men's cologne. Something had to go, and, says Beene, Orlandi recommended licensing Beene Bag to Bobbie Brooks.

It was a terrible move. Bobbie Brooks specialized in moderately priced junior merchandise and didn't understand the upscale quirkiness of Beene Bag. The contract was canceled, and the line disappeared.

"Today, all these designers have their secondary collections," says a fashion executive, "and Beene, who started it all, lost his. I don't think it's a matter of bad luck. Look, it's nice to pretend this is Paris in the thirties and you're Balenciaga, but then just do what Galanos does. Only have one or two licensees, and focus all your attention on making couture clothes. You can't have it both ways."

AROUND 1981, BEENE TRIED TO GET rid of Orlandi, but they were equal partners in the business; Orlandi sued Beene for $1.2 million. Eventually, Beene solved the problem by selling Grey Flannel and using the money to buy out Orlandi.

Once Beene didn't have to answer to anyone else, fashion editors saw a big change in his collections. "There was a new kind of freedom, a real insistence on modernity," says Mirabella. "Beene has always been creative, but suddenly his clothes were about style and function. You began to sense that Beene really understood women and what they wanted in their lives."

"I had always thought Beene made beautiful clothes for older women," says Anna Wintour, editor of *HG*. "Suddenly, he seemed to take off in a totally different direction. Women like Paloma Picasso began showing up in his things."

Of course, the new Beene was just as contrary as the old one. In 1982, he started showing miniskirts when everybody was heavily into the Milanese man-tailored look. "The stores begged me to put shoulder pads into my jackets," he says. "If I'd let them have their way, they would have been sticking those adhesive things everywhere."

Throughout the eighties, Beene's designs became increasingly imaginative. "He evolves within himself," says Dawn Mello. "He's a real risk-taker. Christian Lacroix is credited with innovations that Geoffrey Beene introduced several years ago. Right now he has reached a pinnacle of sorts, and it will be interesting to see what he does next."

From a creative point of view, Beene will probably continue to do quite brilliantly. It remains to be seen how he handles everything else. After Beene bought out Orlandi in 1981, he tried to run the company himself. When that didn't work, he hired Stanley Tucker, a former executive at Associated Merchandising. Tucker arranged a lucrative licensing deal with Warnaco in 1983, but little came of it. In 1986, Warnaco was bought out by Linda Wachner, who has spent the past year repositioning the Beene lines. The designer is much happier with the way the new clothes look, but there's friction in the relationship. Warnaco executives are not happy with Beene's continuing war with *WWD*. "With the sportswear launch, we could definitely use the publicity," says a Warnaco executive. "Frankly, if we had known the cold war was going to continue this long, there might not have been a deal."

In 1987, Tucker left Beene to join Warnaco. People say he was frustrated by Beene's lack of interest in marketing. "You have to agree with everything Beene says or else you run into problems," says a former employee. "Nobody is allowed to say no. The only way you can exist with Beene is to treat him like a god."

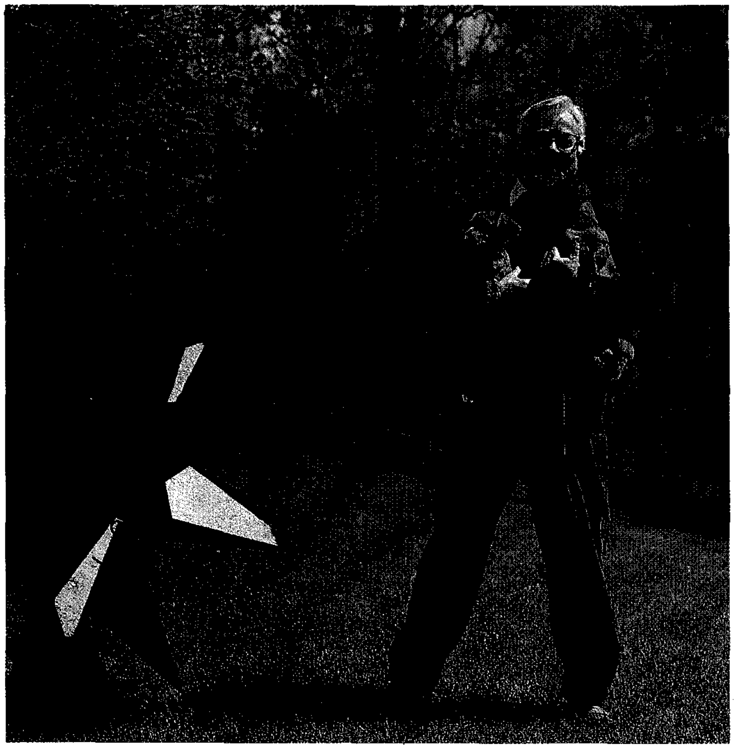
The same year, Beene fired his showroom manager of 22 years, who filed a lawsuit for age discrimination. Last winter, he lost Jesper Nyeboe, his design assistant, who had worked with him since the mid-seventies.

"The whole atmosphere was just so unprofessional," says Nyeboe, who is now working for Hanae Mori.

Beene replaced Tucker with Mary Filbin, a former merchandise manager from Bergdorf Goodman. She oversees his current licensees and is responsible for developing new ones. "There is just so much potential in Mr. Beene's name," she says. "His clothes have such propriety, and he cares so much for his designs. I am totally in awe."

Photographs by Jack Deutsch.

OYSTER BAY ON A GRAY, MOODY Sunday: Beene, who has lived alone for most of his life, is sitting in the backyard of his beautiful Palladian home, silently observed by several neoclassical stone busts. In the background, gardeners quietly move in and out of the greenhouse, where Beene keeps his prize possessions, 2,000 orchids. It is an almost flawless display of country living—the Technicolor-green lawn rarely gets trampled by anything heavier than a robin or a pheasant, water from a fountain spills into a reflecting pool, and the formal gardens are being prepared for the debut of the Queen Elizabeth roses. Everything, to use Beene's favorite expression, has "great propriety."



WITH HIS DACHSHUNDS IN OYSTER BAY.

Everything except the dachshunds, Maximillian and Sir Lancelot, who run around the perimeter of the swimming pool, barking, begging for attention. Beene loves his "puppies," but he's not quite sure what to do with them. When they started to chew up his Art Deco apartment, he exiled them to Oyster Bay. Maximillian wants to play; he's holding a blue rubber ball between his pointy teeth and he's jumping up on Beene. "Be quiet, Maximillian," Beene says. Maximillian doesn't pay the slightest bit of attention; both dogs keep yelping and barking, destroying the tranquillity.

He tries to ignore them, pulling out a scrap of yellow paper with some scribbling on it. " 'There are some fabrics that are just so exquisite you can't even use them,' " he reads. " 'To cut into them, well, it's almost blasphemous because you have destroyed something that is perfection.' "

Beene has his agenda for the day: fashion, fun, food, flowers, and dachshunds. He discusses fabric on and off for the next several hours, and then brings me inside for a tour of the house. Beene is constantly changing the interior because he's never satisfied with the way it looks. When it was photographed for *Architectural Digest* four years ago, the colors were muted. Now the living room is painted a Chinese-lacquer red.

Recently, Beene hired a muralist to cover the dining-room walls in leopard spots to match the drapes. He also painted two monkeys over the beds in the guest room. A dog motif runs through the master bedroom, with portraits of his dachshunds in silver frames and an antique cast-gesso bulldog that sits on a footstool. In the hallway, there are black-and-white photographs of Beene's early days in Paris; he's sitting on the steps of the villa, looking as pensive as Jean-Pierre Léaud in the early Truffaut films.

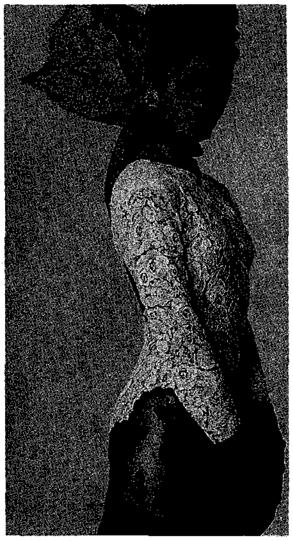
Though Beene's house is small, it's impossible to really see it in one brief tour. Like his fashion designs, it needs to be studied, almost meditated on. "I don't think original creative work comes along very often," he says. "Students ask me, 'What is the formula?' There is no formula. Who is to judge what is creative and what isn't? The judgment must come from other people. I only work to satisfy myself."

After the tour, we have lunch in the kitchen; Beene's mother, remarkably young-looking for someone in her eighties, has made tuna-fish salad. Beene, who is a very polite host, wants to know if I've had enough and then offers some apricot cookies. I eat two, and then we're off to the garden. Beene has his schedule: We've talked about fashion, we've played with the dachshunds, we've had fun touring the house, his mother has fixed us some food, and now we're seeing the flowers.

When Beene is stuck for an idea, his orchids sometimes bring him inspiration. "Sensational, divine," he says, looking at the various plants. The orchids range from white to yellow to the palest purple; flowers as distinctive as these are usually displayed alone in vases so their exquisite beauty can be fully appreciated. It's a little humid in the room, and there's something claustrophobic about it. But Beene seems almost euphoric surrounded by so much beauty. "You know what I'd love to do?" he says. "Have my fashion show right here, in the orchid house."

Beene points to a white flower that is almost fully bloomed. "Would you like that?" he says. He nips it with a pair of scissors and then puts the stem in a green plug filled with water. "I think the best way to carry this," he says, "is to hold it carefully in your hand."

Now that I have my souvenir from the World of Beene, the designer drops me off at the train station; I am the only person on the windy platform worrying that a delicate white orchid might be almost too beautiful to survive the commute. ■



1986

1988

"THERE ARE *some fabrics that are so exquisite that you can't even use them. To cut into them, well, it's almost blasphemous.*"

Photograph: left, Harry Benson.

THE AMSTERDAM NEWS

CAN SHE SAVE THE ‘POST’? · BY JEANIE KASINDORF

“I DON’T KNOW WHY I WORE LINEN,” Jane Amsterdam said impatiently as she walked into Peter Kalikow’s office at the New York *Post* for her third photo session of the day. She stopped to straighten her pale-pink linen blazer and point distractedly at the wrinkles on her white linen skirt. Then, stepping carefully over the photographer’s light cables, she walked past the tall windows, with their spectacular view of the Brooklyn Bridge, and headed toward the big walnut desk where Kalikow, the real-estate developer who bought the paper from Rupert Murdoch last March, waited for her.

That morning Kalikow had announced that he had chosen Amsterdam, 36, the founding editor of *Manhattan, inc.*, to be the newspaper’s new editor. Since then, she had been under siege by reporters and photographers. While the photographer adjusted his lights, Amsterdam and Kalikow bantered about the news stories the *Post* would be covering that day. Kalikow, who has had reporters chasing him for many years, was cool and calm, happily taking in the scene around him from his high-backed leather chair. Amsterdam was not nearly so cool.

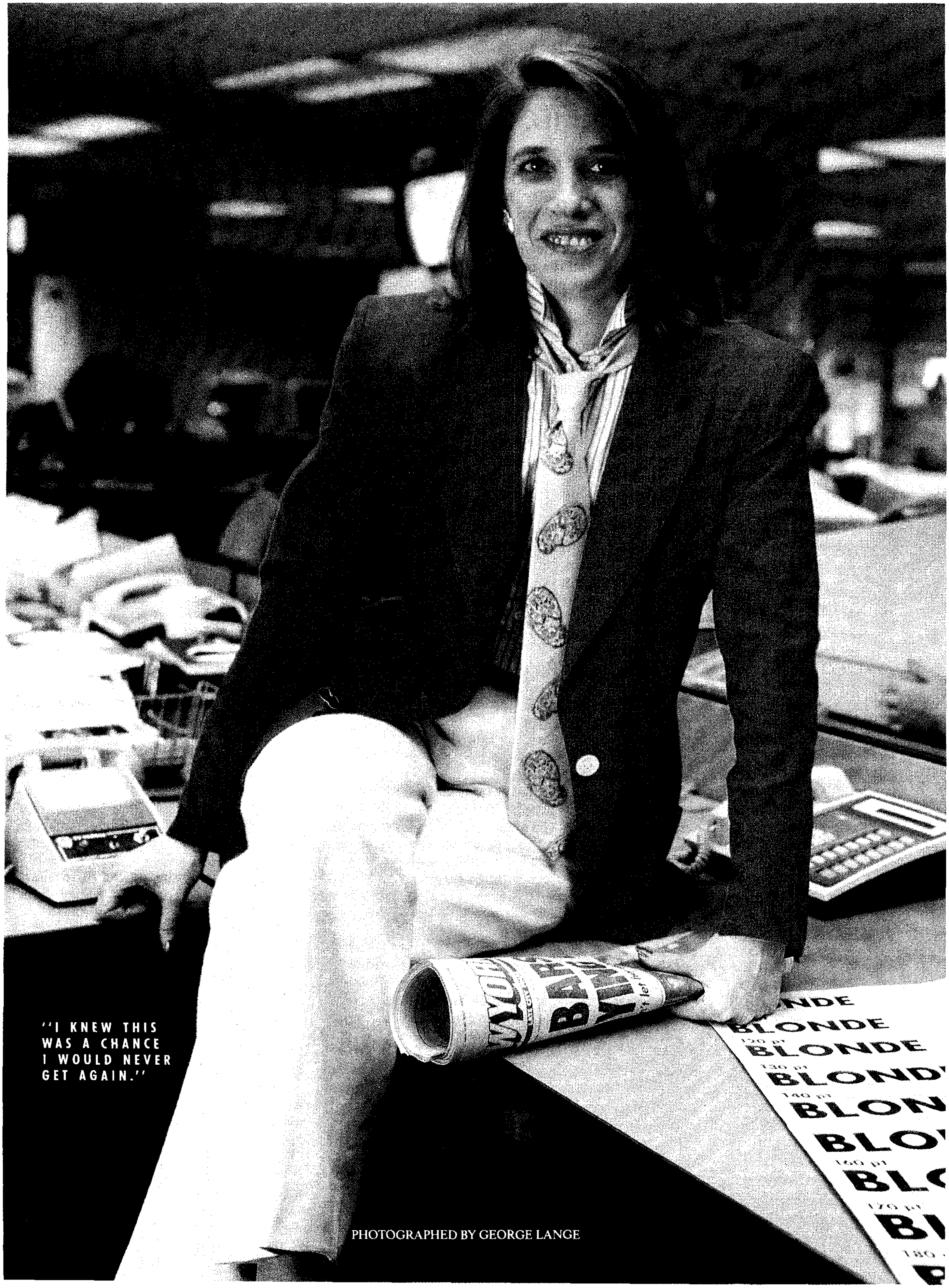
The woman who had made the most powerful New Yorkers spend months fretting about how roughly they were going to be treated by her magazine was beginning to fret herself. In a matter of hours, she had become one of the most talked-about people in New York City. Now, she feared, she was about to be treated the way she had long treated New York’s rich and famous.

THE AMSTERDAM ERA AT THE New York *Post* begins on June 13. She will come onboard as executive editor under the paper’s current editor, Frank Devine, who is going home to Australia. When Devine leaves, sometime next fall, she will formally take over as editor. When she does, she will become the first woman editor of a major New York City newspaper. She will be one of only seven women in the country to run a newspaper with over 100,000 circulation and, along with Janet Chusmir, the editor of the Miami *Herald*, one of only two women to run a major metropolitan newspaper in America.

Kalikow is hoping that Amsterdam—who has spent most of her career at upscale magazines—will help attract the advertisers the paper needs to survive. When Kalikow bought the *Post* for $37.6-million, it was losing $2 million a month and had suffered a 30 percent loss in advertising revenues in three months, largely due to uncertainty about whether Murdoch would have to fold it. Circulation had dropped from 740,000, in early 1987, to 465,000. Kalikow says that he has regained 15 percent of the lost ad revenue, and he claims the circulation is now 650,000. He refuses to say how much money the paper is still losing—only that it is less than the monthly losses he inherited.

For Kalikow, the move is a high-stakes gamble that a young woman whose experience is limited largely to publishing long feature stories will be able to turn around the fortunes of a daily tabloid. For Amsterdam, the move carries little risk. She is almost certain to get credit for bringing new life and new style to the paper. If the *Post* does not survive, she is not likely to be blamed. She tried, people will say, but there was no way to turn the paper around. As she said the week she accepted Kalikow’s offer, “I knew this was a chance I would never get again.”

JANE AMSTERDAM FIRST SET FOOT in the New York *Post*’s newsroom in March to meet Frank Devine and the paper’s new publisher, Peter Price. They were looking for a business editor. “Within minutes,” Devine says, “it became apparent we were chasing too large a talent for too small a job. I arranged to lunch with her the following week. I then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"I KNEW THIS WAS A CHANCE I WOULD NEVER GET AGAIN."

PHOTOGRAPHED BY GEORGE LANGE

"I DON'T THINK IT WILL WORK," SAYS EX-BOSS HERB LIPSON. "SHE'LL BE TERRIFIC," SAYS EX-BOSS BEN BRADLEE.

proposed that she join us as a new assistant managing editor. We talked a few more times, but she decided not to do it."

In mid-April, Devine decided to leave, and the search for his replacement began. Devine recommended Amsterdam and John Darnton, the metropolitan editor of the New York *Times,* who said he wasn't interested. Kalikow talked about contacting John Vinocur, the former metropolitan editor of the *Times,* now the editor of the *International Herald Tribune* in Paris. But that never went anywhere. Kalikow also held one meeting with New York *Newsday* editor Don Forst. Forst asked for a "$2-million package," according to sources familiar with the discussion, and a commitment to hire 30 new reporters. Before negotiations went any further, Forst told Kalikow he wasn't interested.

That left Amsterdam. Price and Kalikow began talks with her on April 28. She also asked for a commitment to hire a number of reporters, those sources say, and couldn't get it. Then she asked for the right to hire and fire reporters on her own and couldn't get that. Still, she continued to talk to them.

Kalikow decided to offer Amsterdam the executive editor's job with the promise that she would become editor once Devine left. She said no. A friend says Amsterdam explained that she didn't want to repeat the experience she had had in 1979 when she was hired at *New York* Magazine by Joe Armstrong, who was the editor then. "She said she thought she would be No. 1 under Armstrong, and when she got there she discovered she wouldn't be," a friend says. "She said that taught her to nail the editor's job down." Amsterdam says that's not the case—that the *New York* job "simply didn't work out."

AMSTERDAM AND DEVINE FINALLY persuaded Kalikow to name her the new editor. By Friday, May 6, they had what Kalikow would later describe as "a done deal." Amsterdam would be in charge of every section of the paper except the editorial pages, which Kalikow would continue to run with editorial-page editor Eric Breindel. Amsterdam got no hard guarantees about how many new reporters she could hire. Kalikow would say only, "She will have the resources she needs."

On Tuesday, May 10, only twelve days after negotiations had begun, Amsterdam signed a three-year contract. Those familiar with the negotiation estimate that she will be paid $200,000 a year. That afternoon, Amsterdam showed up in the fourth-floor newsroom to sit in on the daily four o'clock story conference in Frank Devine's office, which is separated from the newsroom by a large glass window covered by venetian blinds. As the meeting dragged on, almost every reporter on the fourth floor got up from his or her desk and strolled slowly along the corridor past Devine's office, trying to catch a glimpse of the new boss by peering through the narrow slats in the blinds.

JANE AMSTERDAM IS, BY ALL ACCOUNTS, a smart, strong-willed woman with a savage wit and a fierce sense of competition. "She's really like an old-style newspaper editor," says writer Robert Sam Anson, an old friend and great admirer. "She's not like magazine editors tend to be these days, corporate lower-voice types." Friends say she always has a pack of Marlboros within easy reach and smokes them at a faster and faster pace as the tension around her rises. The first thing one former *Manhattan, inc.* staffer thought when he heard that Amsterdam had been named editor of the *Post* was "The cigarettes will kill her before the job will."

A call to almost anyone who has worked with her produces a long list of people who love her and an equally long list of people who hate her. "She's great when she's on your side," says Nancy Butkus, the former art director of *Manhattan, inc.,* who, along with Amsterdam, is credited with the magazine's early success. "She's incredibly loyal and a great friend. But I wouldn't want Jane as an enemy."

She grew up in Bala-Cynwyd, Pennsylvania, on Philadelphia's Main Line, the third of four children. Her father is a dentist and a professor at the University of Pennsylvania. Her mother is a housewife. Jane went to Montgomery Country Day, where she had her first venture in publishing, working on *The Lamp,* the school's newspaper. "I loved working on *The Lamp,*" she says with an abrupt laugh. "Maybe that's what got me into the business. Before that, I wanted to be a veterinarian."

She attended Cedar Crest College, a small liberal-arts women's college in Allentown, Pennsylvania. In her senior year, she worked as an unpaid intern at *Philadelphia* magazine. "I did a lot of reporting there," she says. "I sat in the courts a couple of months for an issue that rated judges. I did all the research on a piece on interlocking directorships." Even then, she had an eye for the offbeat story. After clipping several small articles about body parts that had been found at different times around Toms River, New Jersey, she proposed an article that would declare Toms River the "mutilation capital of the world."

AFTER GRADUATION, SHE got a job as the assistant editor at *Connecticut* magazine. The only other staff members were the editor and a part-time art director. She stayed there three years and, as the staff grew, moved up to associate editor and, finally, executive editor. She left to become the managing editor of *New Jersey Monthly.* "I have a reporter's curiosity," she says, "but I am a terrible writer. It sort of came down to Isaac Stern versus Eugene Ormandy, and I didn't want to stand out in front."

During the years she was in Connecticut and New Jersey, she kept trying to get a job in New York at *New Times,* a financially strapped liberal biweekly. "Jane was circling New York, conducting essentially a military operation," one of her old friends remembers. She managed to get an interview with the editor of *New Times,* Jonathan Z. Larsen, the man she would marry eleven years later. He refused to hire her. "There was a time when I measured everything in my life against the day Jon Larsen would give me a job," she says. "I loved *New Times.*"

In New Jersey, she started hiring Larsen's writers, among them Robert Sam Anson. "Jon would call them and they'd say, 'Sorry, I'm doing a piece for this dippy magazine,' " she says with a laugh. Eventually, Larsen called and offered her the executive editor's job. She worked at *New Times* for almost a year until the magazine folded in late 1978.

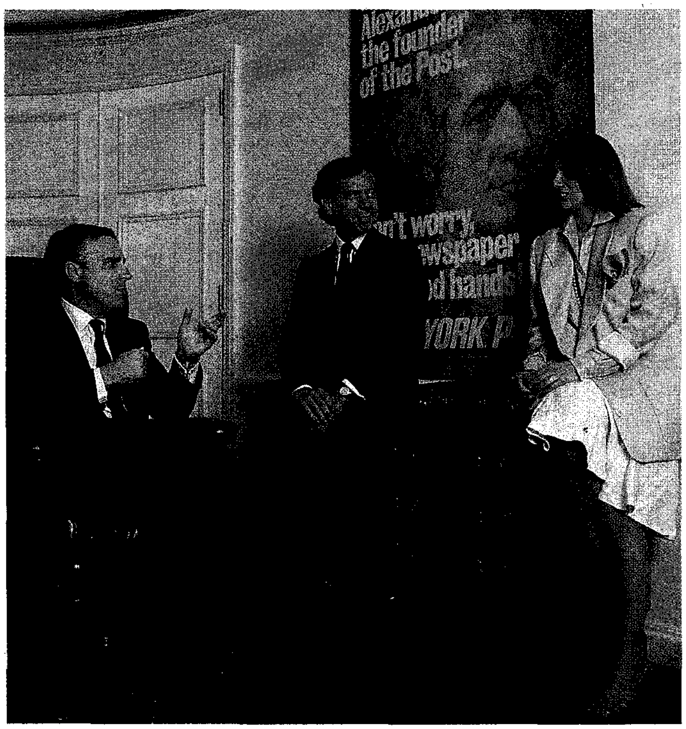
Steven Brill, who was getting ready to launch *The American Lawyer,* heard about Amsterdam and asked her to come on as executive editor. She agreed to do it, but for only six months, since she didn't want to stay at a trade magazine. "She's a very good editor," Brill says. "She was terrific at taking a long feature story and reworking it in a wonderful way. She does terrific headlines. Sometimes I used to fight with her 'cause they were too clever."

When her six-month stint was over, she

was hired as executive editor at *New York* Magazine. She stayed only seven weeks. She knew that it wouldn't look good to leave so quickly but thought she should cut her losses. She soon took to explaining that period with the phrase "I summered at *New York* Magazine." She was quickly hired by Shelby Coffey, then the editor of the "Style" section of the Washington *Post*, now the executive editor of the Los Angeles *Times*.

JANE AMSTERDAM WAS 28 YEARS old when she arrived at the Washington *Post*, a cocky, flirty, self-confident young woman in tight jeans, tight silk blouses, and four-inch-high backless heels. ("They were 'Chase me, f--- me, make me write bad checks' shoes," says a Washington *Post* editor in true "Style" style.) Within weeks, she was dating Bob Woodward and becoming fast friends with Coffey, executive editor Ben Bradlee, and Bradlee's wife, Sally Quinn, who was then the "Style" section's star writer. Six years later, when Amsterdam married Jon Larsen, the wedding took place at Bradlee and Quinn's summer home in East Hampton. Bradlee gave the bride away.

"The *Post* is not going to look like a magazine," insists Amsterdam. "It's going to be a tabloid newspaper."



WITH OWNER KALIKOW AND PUBLISHER PRICE.

While she was still serving as a "Style" editor, Amsterdam started working with Woodward and reporter Pat Tyler on a story about Max Hugel, the No. 2 man at the CIA. The story included allegations that Hugel had engaged in insider trading when he headed an export company. Hugel resigned the day after the story broke. When Bradlee formed a special investigative unit shortly afterward, he named Woodward its editor and Amsterdam its deputy editor.

People chose sides about Amsterdam early on. "Reporters didn't like Jane because of her social climbing," says a Washington *Post* editor. "The name-dropping, the way she was currying favor with Ben and Sally and at their house all the time—those things annoyed people who weren't part of it. She got to the paper and figured out who were important people to know. Some people find that aberrant behavior, but I think that's how life works. She does what men do."

Sally Quinn says Amsterdam never tried to curry favor. "The business of Jane kissing Ben's ass is just insane," she says. "Jane is more her own person than anyone I've ever known in my life. Ben loved her because she's really good at what she does. She was one of the most brilliant editors I ever had. If I'm doing some little thing now, I still fly it by Jane."

The day Kalikow appointed his new editor, a Washington *Post* writer told New York *Newsday* that Amsterdam had been known around the *Post* as "a man's woman" and that she'd given special treatment to male writers. Frank Devine answered back with a column accusing *Newsday* of "engaging in a crotch-scratching, thigh-slapping, foot-stomping display of macho yokelism." And Amsterdam spent the next few days trying to live down the *Newsday* story. She went to some of the women at the New York *Post* to tell them it wasn't so, pointing out the number of women who had worked for her at *Manhattan, inc.*

In fact, men and women seem to be spread equally among Amsterdam friends and foes. Washington *Post* "Style" writer Stephanie Mansfield says, "Jane just can't be beat. She's a great editor, has great ideas. She pumps writers up like a great locker-room coach. She is very good at matching stories with the right writer and fighting for you in story conferences. She acts as your agent. She treats writers the way you'd only imagine an editor would treat you."

DURING AMSTERDAM'S FOUR years in Washington, she was always looking for a way to get back to New York. In 1983, she found one. Alan Halpern, who had been her editor at *Philadelphia* magazine, called and told her that the magazine's owner, Herb Lipson, had decided to start a New York business magazine. He thought Amsterdam could be the editor.

"Lipson wanted a 50-year-old man and I found him a 32-year-old woman," Halpern remembers. "We would argue for an hour about whether she had enough experience and he'd agree, then a week later he'd want me to speak to a 50-year-old man again. I went through three or four guys and never found anybody better than she was."

Amsterdam started assembling a staff in December 1983 and launched the first issue of *Manhattan, inc.* in September 1984. She had a talent for taking a small news story hidden in the recesses of the New York *Times* and turning it into a cheeky, irreverent cover story. She took a brief comment by Felix Rohatyn about how wealthy New Yorkers were willing to give money only to glamorous charities and turned it into a cover story called "The Shame of the Super Rich." She took a small story about a lawsuit by John and Susan Gutfreund's neighbor over the damage caused by the Gutfreunds' 25-foot-tall Christmas tree and, with writer David Michaelis, turned it into a Christmas fable based on the *Nutcracker* story. Today, Amsterdam loves to say that one of her five favorite characters in literature is Madam Postel, that Gutfreund neighbor.

"One of her great gifts," says Christine Miles, who was an executive editor at *Manhattan, inc.*, "is that she packages stories so that people love to read them. They have all the elements of great entertainment and great journalism."

In April 1985, only eight months after the magazine first appeared, it won a National Magazine Award for General Excellence. That night, at a front table at

"SHE'S GREAT WHEN SHE'S ON YOUR SIDE," SAYS A FORMER COLLEAGUE. "BUT I WOULDN'T WANT JANE AS AN ENEMY."

Elaine's, Amsterdam celebrated with her editorial staff and several writers, including Ron Rosenbaum. One person who was there says that not even the award appeased the fiercely competitive Amsterdam. "Jane and Ron spent at least two hours playing a bizarre game," he recalls. "They got out a sheet of paper and covered it with the names of all the editors in New York and around the country that they hated."

Amsterdam says she does not remember doing that. Rosenbaum says he remembers talking about editors the way writers and editors always do when they get together, but does not remember writing names down on a piece of paper. But the other person says, "I will never forget it. It should have been a night when she was so happy that she had just won this incredible award. But she was so angry and bitchy. There was no laughter. It was so obsessive, and it went on forever."

THAT MOOD WAS OFTEN FELT around the offices of *Manhattan, inc.* By the time the third issue was published, she was working with her third executive editor. *Crain's New York Business* ran a story about her with the headline 'MANHATTAN, INC.' EDITOR: GOOD, BUT WHO CAN WORK WITH HER?

"She was a terrible manager," one former staffer says. "She was completely disorganized. She liked to come in in the morning and schmooze and gossip on the phone with Sally Quinn and other writers. She would only devote time to the writers she worshiped. But then, at the end, she wanted to approve all the copy. So every closing was chaos. For a week, everybody was there every night till one or two in the morning."

Another *Manhattan, inc.* veteran says, "It was always clear who was the 'in group' and who was the 'out group' in the office. She clearly had pets and favorites, including a group of trust-funders who were the most incredibly arrogant people. She was very creative but not very mature. She's a person you'd really want in your organization, but not want running it."

In March 1987, two and a half years after Amsterdam published her first issue of *Manhattan, inc.*, she abruptly resigned. She was followed out the door by eight other staff members. Amsterdam accused Herb Lipson of trying to interfere with the editorial content of the magazine. Her supporters complained that he had tried to get her to attend breakfast with advertising executives and suggested that he wanted articles favorable to certain advertisers.

Several people who were there at the time think Amsterdam was looking to leave because she was burned out. "She was exhausted," one former staffer says. "The magazine was floundering and still hadn't turned a profit. And she had never gotten up to cruising speed. Every close was still a crisis. Herb wasn't asking for more than other owners ask for. Every major-magazine editor does a dog-and-pony show for advertisers once in a while. But Jane knew how to put the right spin on the story. She played it like this great self-righteous show of independence, sacrificing herself at the altar of journalistic integrity, and came out looking like Joan of Arc."

Amsterdam says, "That's entirely untrue. There are very few first-rate magazines that don't have tough closes, and tough closes don't burn you out if you're really involved in the material. Was it a tough two and a half years? Absolutely. But I was not burned out."

Amsterdam was soon hired by the *Wall Street Journal* to work on a proposal for a business magazine, but the project was dropped after Black Monday. She spent several months at home, in the handsome, one-and-a-half-floor apartment in an East Sixties townhouse that she shares with Jon Larsen. (Larsen, who was a frequent contributor to *Manhattan, inc.*, has just signed to write a book on Ed Meese for Simon and Schuster.) She bought herself a five-year-old Thoroughbred, Liam, and spent a lot of time at the Claremont stables.

Then, in January, she began working for the publishing house of Alfred A. Knopf as a senior editor. She had been there only three weeks when she started complaining to friends about the pace of book publishing. "This is awful," she told one friend. "It's so slow. I'm working on something that won't come out for two years." Amsterdam says that by the time the *Post* offer came along, she had begun to enjoy book publishing. But clearly not enough to stay there.

BY THE END OF THE WEEK THAT New York City got its first female newspaper editor, everyone in the media world was offering opinions about how Amsterdam would do. *Daily News* reporters were recalling their paper's ill-fated attempt to have veteran magazine editor Clay Felker, who replaced Amsterdam at *Manhattan, inc.*, start a special, upscale "Tonight" edition of the paper. *Manhattan, inc.* veterans were making jokes about Amsterdam's trust-fund writers' showing up at the *Post* to meet the old news hands who produced headlines like HEADLESS BODY IN TOPLESS BAR.

Ben Bradlee was saying, "I think she'll be terrific. The great strength of an editor is to work with people and I think she'll be great at that. What it takes to run a daily paper is 'Do you care what's happening?' That's the motor and she's got the motor."

Herb Lipson was saying, "I don't think it will work. There are bets all over town about how long she will last. The most important thing in getting out a daily is getting it out, and she had trouble getting out *Manhattan, inc.* once a month. And the minute Peter Kalikow or Peter Price raises a question of 'Should we have covered this the way we did?,' that's when the s--- will hit the fan."

Jane Amsterdam was purposely saying very little about her plans for the *Post.* She was heading for her husband's weekend house in Vermont, hoping to go back to being the person who puts New Yorkers under a microscope instead of being put under the microscope herself. "I'm just shell-shocked from all this publicity," she said wearily. "I just want to see an end to these stories and go back to doing what I do best."

Meanwhile, changes are under way at the *Post.* Dick Belsky has been named the new metropolitan editor. Kalikow and Price have hired columnist Pete Hamill for about $120,000 a year plus a generous expense account. They had talks with Jack Newfield, as well as with society writer Dominick Dunne and food columnist Mimi Sheraton. There is also some talk around the *Post* that columnist Beth Fallon might return.

One friend said that Amsterdam had already mentioned taking pictures of 50 of Ivana Trump's ball gowns and having designers estimate their cost, something that sounded like a feature in *Manhattan, inc.* But Amsterdam says, "The *Post* is not going to look like a magazine. It's going to be a tabloid newspaper. I really want it to be a feisty metropolitan paper. I think it ought to be as aggressive and as sassy a newspaper as it can be while being accurate. I'm not going to make it the *Daily News* 'Tonight.' I'm not going to make it *Manhattan, inc.* I'm going to make it the New York *Post.*"

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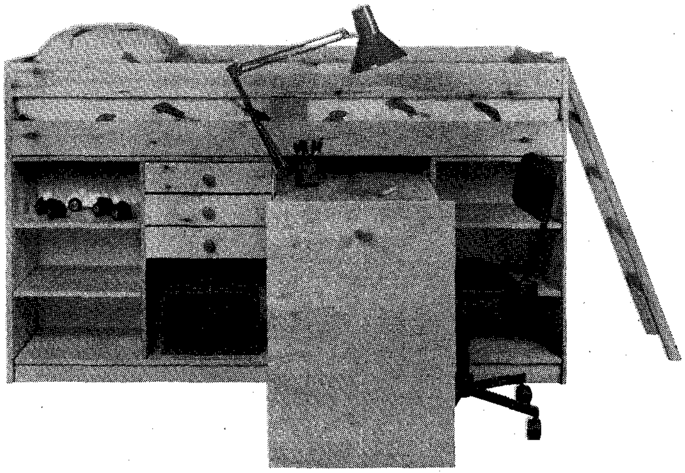

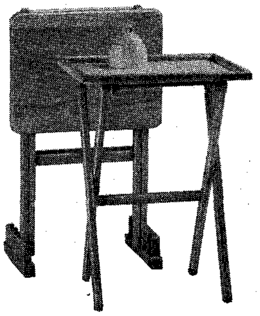

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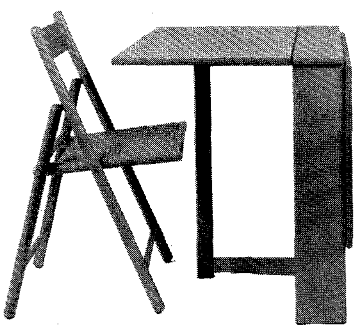

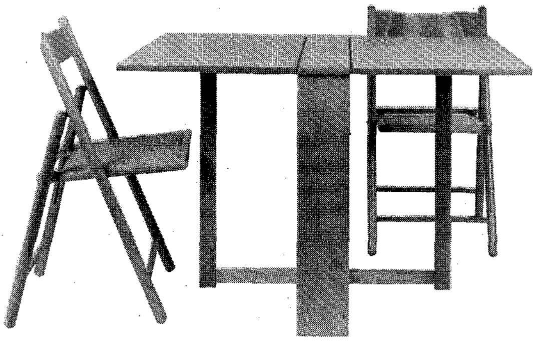

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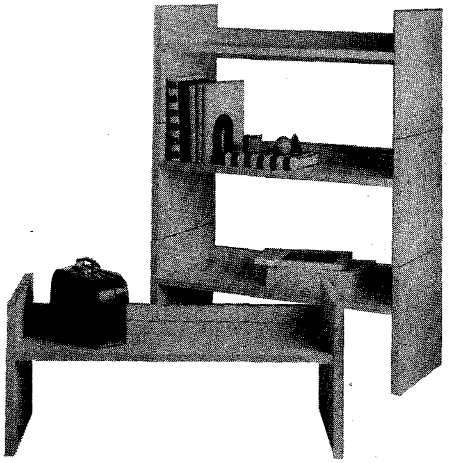

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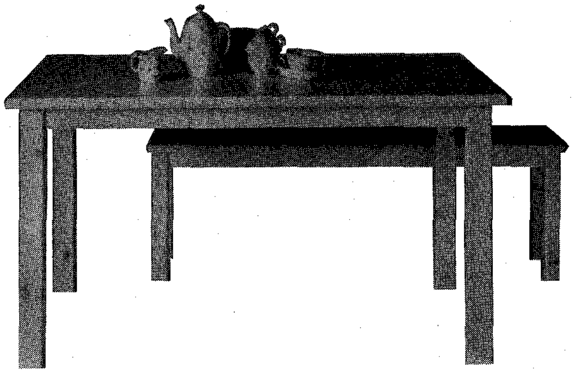

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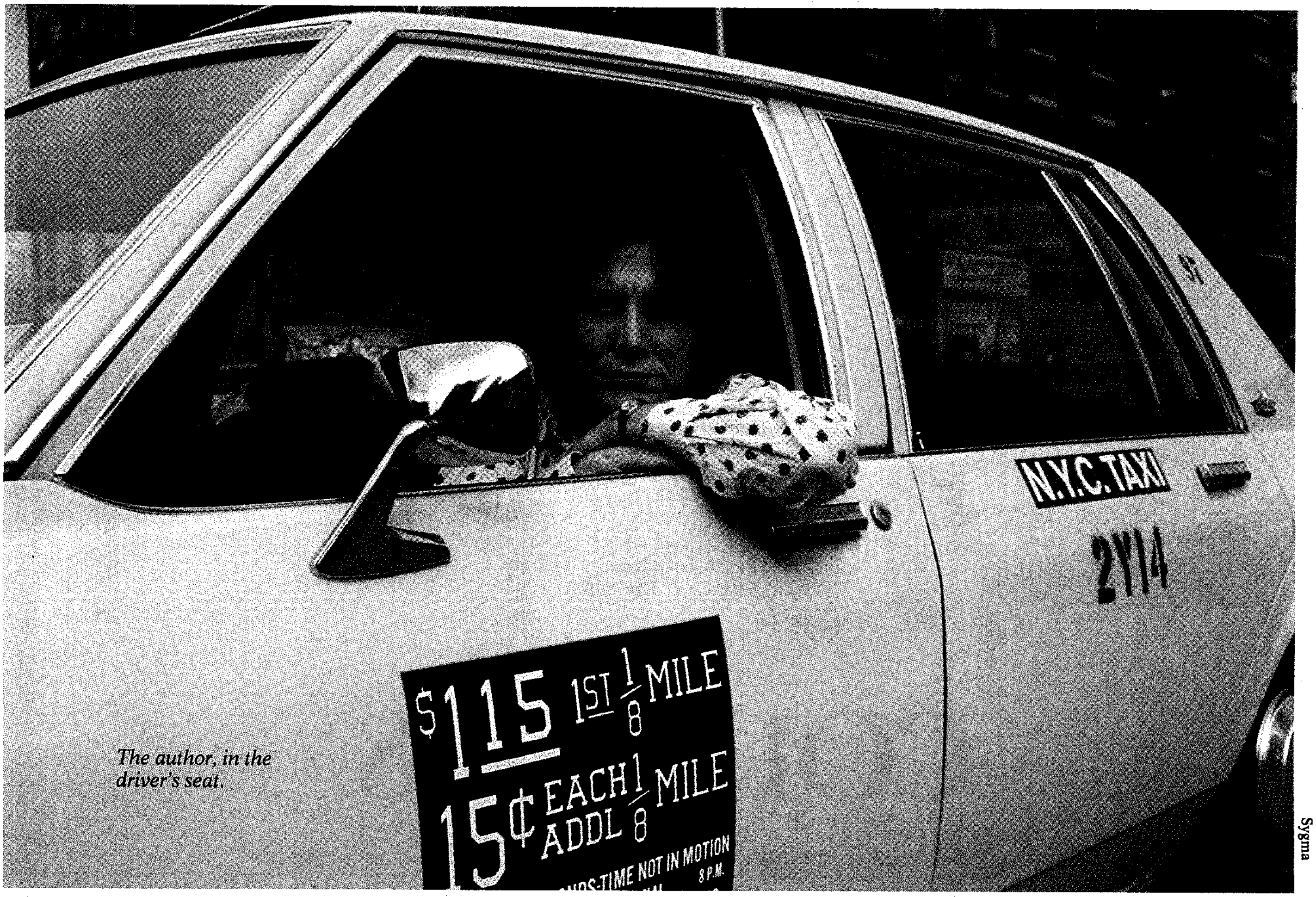
HACK WORK

BERNICE KANNER DRIVES A CAB


N.Y.C. TAXI
2Y14
$1 15 1ST 1/8 MILE
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TIME NOT IN MOTION
8 P.M.

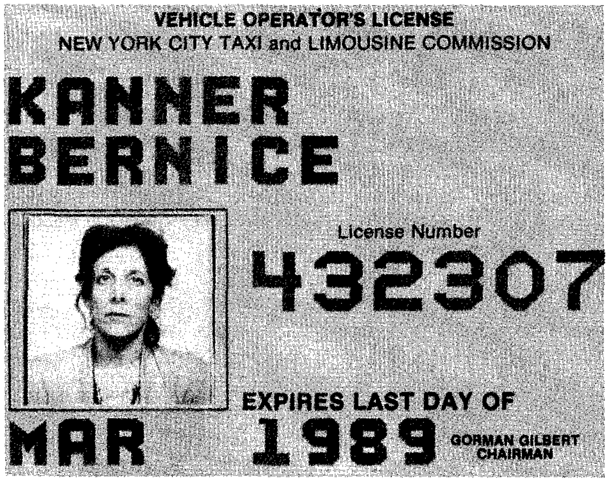
The author, in the driver's seat.

Sygma

PHOTOGRAPHED BY RICK MAIMAN

MORE THAN 30 YEARS AGO, when I was a young girl, I used to ride with my father in his taxi as he sought fares and adventure on the streets of New York. Perched on the front seat, I was enchanted by his easy rapport with strangers and the way money seemed to flow in. When I grew up, I continued to ride in taxis, but always as a passenger and more often than not in the backseat. But I never lost my fascination with sitting up front.

Recently, I had the chance to exchange my office chair for the driver's seat. I found a garage to sponsor me, got a hack license, attended the Taxi Driver Institute for a week, and hit the streets. I found they weren't exactly paved with gold.



VEHICLE OPERATOR'S LICENSE
NEW YORK CITY TAXI and LIMOUSINE COMMISSION
KANNER
BERNICE
License Number
432307
EXPIRES LAST DAY OF
MAR 1989
GORMAN GILBERT
CHAIRMAN

TAKING THE WHEEL: *Hack license 432307 gets the green light.*

Driving a taxi today is grueling—economically, physically, emotionally. In each twelve-hour shift, a cabbie faces unrelenting traffic, hard-to-see bikers, hard-to-pass double- and triple-parkers, brazen pedestrians and beggars, cavernous potholes and sprawling construction sites, dawdling delivery trucks, and frustrated (and frustrating) passengers and drivers. To those in the backseat, the one in the front is often invisible, so he (98 percent of New York's cabdrivers are male) often overhears intimate conversations. But too often, he's very visible, a sitting duck for muggers and murderers.

My shifts (from 5 A.M. to 5 P.M.) were the adventure of a lifetime. Although I still don't know my way cold through the city, I know more than I did before I started. I made some money (the old-fashioned way), was asked out on a date, hit another car (but was never hassled by the police or the Taxi & Limousine Commission), and had poignant encounters with people I'll probably never see again. I found that I was living out a fantasy shared by many New York women: A cabdriver, it seems, is the urban girl's version of a cowboy.

I BEGAN MY ADVENTURE BY RESPONDING to an ad for drivers that promised (in addition to big money and no car deposit) to help me get a hack license. The cab company, Susan Maintenance, took my notarized application, ran a license check, and sent me to the Department of Motor Vehicles, where—for $17.50—I exchanged my everyday permit for a chauffeur's license. When that came in the mail, I collected my birth certificate, a medical form completed by my doctor, four photos, a computerized slip from the Social Security Administration saying that my new card was on the way (I'd lost the original), and a $50 money order (the TLC registration fee) and one for $13 (for a fingerprint check), and took them to the TLC, at 221 West 41st Street.

Hours after my scheduled appointment, a beefy TLC clerk in blue jeans and a Miller Beer baseball cap rummaged through my papers and gloated when he spotted an omission. On my medical form, my doctor hadn't filled in the date when he'd received his medical license. "If you complete it and are back by 11:30, you can make the last test," he said, issuing me a ticket so I could return to the front of the line.

When I came back, another clerk wouldn't accept my Social Security slip. Finally, I made it past these obstacles to wait for 65 minutes with fourteen others to take an English test. But before the proctor would let me in, she insisted I get new photos with the proper light background. (Luckily, there was a photo machine there.) For the first fifteen questions, we circled the addresses requested by a voice on a tape; for the next fifteen, we printed addresses that were dictated to us. Five errors meant failure; two failures meant waiting six months before another try. (It's hard to imagine anyone failing this test, but 20 percent do.) Next came more waiting, then fingerprinting, then more waiting. Finally, I was summoned to Room 801, where the administrator would not accept my Social Security slip. After the snafu was cleared up a second time, at an agonizingly slow pace, she said my garage would receive my temporary license and assignment for taxi school in two weeks.

Four weeks later, they arrived. Trainees can drive before attending the Taxi Institute (presumably to earn the $75 tuition) if their garage familiarizes them with the rules of the road. Susan Maintenance dispatcher Kim Barget patiently took me through a complex, four-page contract. Hack license 432307 would go out with a full tank of premium unleaded gas *and* return with one (as well as with a computerized receipt from the nearby Hess station as proof). Cabbies must pay for all parking and traffic tickets, keep the cab clean inside and out, and at the end of each shift turn in a trip card and lease fee—$75 during the day, $80 to $85 at night. (Night drivers typically net 20 percent more, in part because there's less traffic and because they keep the 50-cent surcharge in effect from 8 P.M. to 6 A.M.)

"Separate your money so if you're robbed they'll only get singles," said Barget. "Report robberies to the police, but you probably won't want to spend a day looking through mug shots. Bring twenty single bills, some silver, your driver's license, a change holder, a street atlas of the five boroughs, the *Official New York Taxi Driver's Guide,* and a novel for slow times," she suggested. "Drive carefully and avoid accidents. Cruise one side of the street; don't cross over for a fare. Check your car before you go out, and report every dent. Make sure the shop mechanic signs your trip sheet after he checks the car fluids."

Barget demonstrated how to operate the meter and warned me that if it was stolen, I'd be liable for the $350 replacement cost. She suggested where to cruise (Sixth between 42nd and 49th, Fifth between 59th and 23rd, and the Omni Berkshire Place for good airport fares) and where not to (Ninth between 37th and 42nd is "Crack Row," and First and Second Avenues are almost always too crowded), when to wait at Kennedy for a return fare (from 2 P.M. to 6 P.M., but never at 6 A.M.), whom to avoid (undercover TLC inspectors, who ride around in pairs, often in navy-blue Dodge Diplomats), what to wear (a shirt with a collar, no cutoffs, no sandals). She suggested bathrooms (at the Market Diner, the Delta terminal, and the St. Regis, "but offer the doorman $1 to watch the cab there," she said)."If you break even your first day, consider it a success," she added brightly. "And hope for rain. On sunny days everyone walks."

THE SUN SHINES GLORIOUSLY my first day (although I don't know that yet as I dress in the predawn darkness). On my way to work, in a gold Lincoln telephone cab, I ride past swarms of women in mesh stockings and bikini underwear who line the streets near the West 44th Street garage. At the garage, Frank, the dispatcher, hands me my license, a trip sheet, and keys for a clean, newish Chevrolet Caprice, steps above the cars usually

Illustrations by Isabelle Dervaux.

CASH-AND-CARRY: *Skimpy tips, I find, are more the rule than the exception. Businesswomen are almost invariably the worst tippers, men the best.*

assigned to newcomers. After I get my meter, the cab is examined by the mechanic and I'm off. It is dark and eerie cruising the West Side at 5:30 A.M. I head east.

Grand Central is ominously still, but soon I notice a man with a suitcase on Fifth Avenue near 43rd. I toot to signal him and establish a bond that will keep him from getting in another cab before I can turn. We exchange pleasantries and head for La Guardia via the Midtown Tunnel. My passenger, a 51-year-old bachelor, is flying home to North Carolina, where he awards grants on behalf of a foundation connected to the R. J. Reynolds family. At the Piedmont terminal, the meter reads $12.85. He hands me $15, and I search for the cabbie "hold" to await a fare back to Manhattan. The line looks stationary, so I head to Astoria Boulevard with the atlas on my lap. It's not yet 6:30.

Though I promptly lose my way, a cook heading to work bails me out. She directs me down back roads to Steinway and 31st Avenue, and after she gets out, I drive a quiet stretch to Steinway and 28th. There, a T-shirted man asks if I have FM; I say no, without noticing that I do. He slides in anyway and directs me down Crescent Street and into the outer lane of the 59th Street Bridge ("It'll move better here than in the middle," he assures me) and on to 86th Street near Amsterdam Avenue, where he works in a restaurant.

I let him out and roll down Central Park West, marveling at the way fares materialize but feeling nervous nonetheless that they won't. A well-dressed man at 82nd Street wants to be taken to Grand Central, where he'll catch a train to Albany to consult with state officials about child-support laws. He gets out and advises me to stay put; passengers are always coming out of the terminal, he says.

Two minutes later, one does. He is an ad salesman for *Business Week,* and we have a pleasant conversation before he hands me $2.50 for a $2.20 ride. But as he's getting out, he glances at my hack license and recognizes me. "Do you do free-lance writing?" he asks, holding the door open. "Time is money," I reply, somewhat rattled by his meager tip. But skimpy tips, I find, are more the rule than the exception. (Businesswomen are almost invariably the worst tippers, men the best.)

At this early hour, there are more cabs than passengers, so I head back to Grand Central. A Yonkers man who works for NYNEX wants to know how much a ride to the World Trade Center will cost. "Around $10," I guess, sounding authoritative. Just my luck: There's no sign on the FDR Drive indicating the best route, so after getting off at Battery Park, I ask two people. The meter hits $10 as we pull up. My passenger angrily thrusts $11 at me and bolts.

A TRAFFIC JAM ON HUDSON Street near the entrance to the Holland Tunnel paralyzes my cab, and what's worse, I'm caught in it without a passenger. The backup provokes a nearby driver who, when I refuse to let him cut in, threatens to rearrange my anatomy. After a few short fares, a young woman in a business suit flags me down at Union Square. She ushers architects' plans through the bureaucracy of the Buildings Department, and we have an engaging conversation on the way to Broadway and Worth, so I am bewildered when she hands me $5 for a $4.15 fare and asks for 50 cents back.

At 10th Street and Hudson, I stop for a well-dressed woman wearing an appealing fragrance, and after a few blocks, I comment on it. "It's Givenchy and very expensive, but it lasts a long time," she says tentatively. It is an unlikely conversation to be having with a cabdriver. So is the one I have with my next fare, a real-estate investor for Citicorp who has only recently returned to work after a maternity leave. She shows me pictures of her eight-month-old son, asks if I have children, and grills me about day care and infants' sleep habits. At Park Avenue and 63rd Street, a dapper Frenchman clambers in. He has recently moved to the United States to run the Rémy Martin wine-and-spirit company, and is surprised that his cabbie knows about Rémy's marketing strategy.

After he leaves, an elderly messenger asks where 488 Madison is. I tell him straight up, eighteen blocks, and suggest he take the bus. But he wants me to drive him, and I agree, although I worry that he won't pay. But he does—$3 for a $2.50 ride. An elderly lawyer rails about the way life has deteriorated in the city. "Are there any compensations for old age?" I ask. "Nope," he announces curtly.

My next passengers, an elderly English couple, believe otherwise. They want to see if Lincoln Center has any tickets for that evening. We talk about *The Phantom of the Opera* and *Les Misérables,* taxis in England (where drivers must memorize the streets during a three-year training course), and the Scottish Highlands. The ride takes almost a half-hour because of traffic, but the fare is only $5.05. The man insists I take $8.

RUSH HOUR IS DEFINITELY over. It takes ten minutes before I find my next passenger, an actress going to her grandmother's funeral in Columbus, Ohio, via La Guardia. The cab line at the airport snakes out so far that I venture again onto the streets of Queens. I pick up a young man who is trying to get his last paycheck from a Queens Center Mall store, which has just mysteriously gone out of business. He tells me how to get back to Manhattan, but before I get going, a shady-looking man with a knapsack has opened the door. "South Street Seaport," he says, guiding me to the Brooklyn-Queens Expressway. When I take the wrong turn—toward the Midtown Tunnel—he fumes, removes his headphones, and orders me onto the back roads. Riding through the Greenpoint and Williamsburg sections, we talk. Reluctantly, he lets on that he's a retired cop with five children. Suddenly and almost rhetorically, he asks, "Mind if I smoke a joint?" I try halfheartedly to dissuade him, but he reminds me that if I hadn't missed the turn, he'd have waited until he reached the Seaport. "But now we're going to be late," he announces as he lights up. I worry that he'll skip out without paying, but when we arrive, he gives me $19 for a $15.70 fare.

IT IS ONLY 11:40, BUT MY SPINE AND right knee are already stiff. I'm hungry, and I want a break. With my off-duty sign lit, I head to *New York* Magazine and a bathroom that Barget failed to mention. As I pull up, a man hails me. I urge him to wait for me in the car. It turns out he works for Murdoch Magazines, *New York*'s parent company. His brother drives a cab part-time and has dated many passengers. "Have you dated anyone you've met?" he asks suggestively.

Passengers are scarce, so I head to Fifth Avenue, where I've always had trouble finding an empty cab. My strategy pays off, but four blocks into the ride I realize I've forgotten to start the meter. My passengers have not reminded me.

I skip lunch, munching on an apple I've packed. The afternoon churns on. East Side. West Side. East Side. West Side. Back on the East Side, at Mount Sinai hospital, a nurse wants to go to 96th and Lexington. "Why aren't you walking that short distance on such a glorious day?" I ask. My next customers opt to walk after riding a dozen blocks, because traffic on Fifth Avenue below the Metropolitan Museum is bumper-to-bumper.

By mid-afternoon, the marathon has begun to wear me down. I stop chatting with passengers, uninterested in who they are or what they have to say. I crawl down Second, up Park, down Seventh, collecting a fare here and there. A few minutes after 4 P.M., I flip on my off-duty sign, lock the doors, and head back to the garage. At the Hess station, I can't find the gas tank; then the pump won't work. A fellow cabbie points under the license plate and tells me to pay first. The gauge stops at $14.54, which comes from my earnings. When I turn in the cab, at 4:48 P.M., my knees are weak and I'm bowlegged. I'm also filthy. "Money's dirty," Barget snickers, accepting my meter, trip sheet, hack license, and lease fee, leaving me with $85.46 (or $7.12 an hour). I try hailing a cab to go home; they're all off-duty.

FEE
TRAINEE LICENSE

AFTER A HARD DAY: *Turning in the meter, lease fee, and paperwork when the shift is over.*

THAT NIGHT, I FALL ASLEEP dreading the next day, but at dawn my enthusiasm is rekindled. This time, I'm in and out of the garage quicker, but empty yellows throng the streets. Miraculously, two drivers whiz past a man with an attaché case at 59th and Fifth; I signal him with a toot. He scuttles inside and actually thanks me for stopping before burying himself in the *Times*. I am not put off, however, and seize on his GORE FOR PRESIDENT button as a conversation starter. At Harvard, my passenger had taught Gore political science, and now he is the editor-in-chief of *The New Republic*. Sure enough, it's Martin Peretz, catching the Pan Am shuttle back to Boston. I remind him that we've met and that I work at *New York* Magazine when I'm not driving.

Made timid by a one-hour jam at the 59th Street Bridge, I blow $2 on the Triborough Bridge so I can return quickly to familiar ground. But not 30 minutes later, I am back to the unfamiliar, transporting a bi-coastal screenwriter to Kennedy on my maiden cabbie voyage there. I gloat as he hands me $30 for a $25.90 fare, but the gloating proves premature. Watching Manhattan-bound traffic congeal en route to Kennedy, I am determined to return with a passenger. So I join the line at International Arrivals and wait. And wait. And wait.

Still, there are consolations for frittering away three hours and fifteen minutes. The hold at Kennedy is to the taxi trade what the locker room at Shea Stadium is to ballplayers: a frat house. My colleagues bombard me with helpful advice, including the best ways back to Manhattan (for 70th and above, the Triborough; from the Sixties to Houston, the Midtown Tunnel; south of that, the Belt Parkway to the Brooklyn Battery Tunnel). "Don't be afraid if you don't know the way," one encourages in a thick Pakistani accent. "Just keep the meter running. If they know the way, they'll tell you. And if they don't," he shrugs, "you'll find it eventually." Another encourages me to take the Triborough whenever I can. "More miles, more on the meter." A third tells me about his garage in Queens, which charges only $65 a day and requires no deposit. An eavesdropper hints that the company has dangerous cars and demands bribes to let drivers out in the morning. I pore over maps, try to nap in the backseat, read my novel, devour a bagel, take notes, and inch forward. A few cabs speed off with passengers from the Concorde, "but most of those people have their own car and driver waiting," another cabbie advises. He isn't pleased that the next flight in is Korean Air Lines. "Mostly short rides to Queens," he mutters. Finally, at 10:25, I pull to the front of the line. A Korean businessman slides in, I wave to my new friends, and I head for 31st Street and Broadway. My passenger dozes while I stew in traffic. I resolve to try to stay in Manhattan the rest of the day.

NOT THE BEST DECISION, IT turns out: For some reason, this Wednesday is one of the busiest traffic days of the year. After taking a man to the 42nd Street library to research his wife's genealogy and driving a psychologist to the Metropolitan Life building for a lunch date, I pick up a string of female twosomes and marvel at my sudden invisibility. "Do you think this is a tumor or a pimple?" one woman asks her friend. "A tumor," the other woman assures her. A nurse from my doctor's office crosses in front of the cab; I don't greet her.

Next in are society ladies going to lunch at the Stanhope. They discuss makeup, a child-custody suit, the disadvantages of raising a child overseas, and a friend's desperate desire for a baby. A biker narrowly misses hitting us; the women chatter on. One woman in the next pair asks if I'll yell if she smokes. Legally, I can request that she not light up, but vacant cabs outnumber people seeking them, so I just ask her to open the windows.

In quick succession, I ferry a prop woman and a green tyrannosaurus rex, a diamond merchant and a woman I assume is his daughter, and a perfume-bottle manufacturer who relays a story in the *Post:* Robert Chambers has told Joel Steinberg that he wishes he'd never pleaded guilty. A woman returning to her office from root-canal work tells me it was painless. At 57th and Seventh, two people standing ten feet apart are hailing cabs. I take the first, a man, and the woman glares at me. At 41st and Madison, the meter reads $3.85. He gives me $5, and I ask what he wants back. He says $1. I know he means I should *keep* $1—not 15 cents—but I don't protest, since another person has jumped in the cab and is impatient to be off.

Up-, down-, and crosstown I creep. At

LOST AND FOUND: *“Don’t be afraid if you don’t know the way,” one driver tells me. “Just keep the meter running. You’ll find it eventually.”*

83rd and Lexington, a real-estate woman and an English couple slide in. When we arrive at 61st and Madison, the broker directs me to a corner where I cannot safely stop and gives me $3 for a $2.65 fare. “Take $2.75,” she snaps. I pick up two cooing lovers, three gaping tourists, one waiter from Jim McMullen, one art director drained by losing friends to AIDS, and one businessman who doesn’t speak during the ride. As he gets out, though, he commends my driving. “Aggressive but courteous,” he says, then asks if I’ll see him after work. Another customer wants to go to 13th and Eighth, and when I ask if that isn’t Horatio Street, she beams: “You’re the only cabdriver I’ve ever had who knew that.” I don’t mention that I once lived there.

AT 3:59, I STOP FOR WHAT I believe will be my last fare of the day, a psychiatrist loaded with packages (he doesn’t consider putting them in the trunk). When we pull up to 92nd and West End, he confides that he drove a cab through medical school. He thrusts a $10 bill at me for the $5.65 fare and tells me to keep it.

I’m on my way back to the garage, with my off-duty sign illuminated, when a woman flags me down and mouths, “Your way” through the windshield. (This is the only time a driver can legally ask a would-be passenger his destination.) “Four blocks down, but don’t tell my husband. He’ll kill me,” she gushes. A minute later, I’ve pocketed an extra $2. I fill the fuel tank, get a receipt, and pull in at 4:32, gritty and grimy.

At 7 P.M., my husband and I, now scrubbed and decked out, take a cab to a party being given by Tiffany at the Museum of Natural History. It is virtually the same route I covered that day for $2.20. But now we haven’t even circled the block—there is no traffic—and the meter hits $1.60. We arrive and it registers $3.25. “How’d you do that with your meter?” I snap. The driver feigns ignorance. I persist, barking that I drive for a living and revealing what my meter read for the same ride. “Tell me how you did that or I’m reporting you to the TLC,” I threaten. “You take it to a meter shop,” he finally admits nonchalantly. “You tell him you want 10 percent, 15 percent, 20 percent more. Everyone does it.” We pay the $3.25 fare but do not tip.

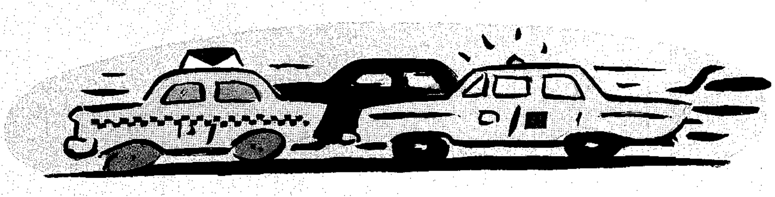
Not *everyone* does it, but *Newsday* recently reported that nearly 3,000 of the city’s 11,787 yellow cabs do have so-called happy meters, which turn faster than once approximately every eighth of a mile. The TLC catches only about 400 cheaters a year and can fine them as little as $50 and as much as $350, and even suspend them for 30 days. Some recalibrate the meter; others use one meter to bilk their passengers and another to pass inspection. Other drivers put on smaller tires, which register more revolutions per mile, making the meter run faster.

THE TAXI DRIVER INSTITUTE, a nonprofit agency under the auspices of the TLC, shares space with a school for the deaf at Fifth Avenue and 17th Street. Alon Gross, a moonlighting junior-high-school teacher who drove a cab in the early seventies, greets his students: seventeen men and two women. The demographics of the class mirror those of the industry, according to Anne Morris, director of the Center for Logistics and Transportation at City University Graduate Center. She estimates that 32 percent of applicants are white, 32 percent black, 17 percent Hispanic, and 13 percent Asian. Two percent of the city’s cabdrivers are female. For many, this is the first job in a new country: 74 percent were born outside the U.S. Morris also found that 14 percent of applicants have completed four years of college, and that 45 percent have graduated from high school. Nine percent say they have graduate degrees.

The course, started in 1984, spans three days (or five four-hour nights) and covers the rules and regulations of the TLC, city geography, cabbie-passenger relations, and defensive driving. At the conclusion of the course, we take an open-map, open-book test.

We learn that the average cab ride lasts nine to eleven minutes, that the driver’s most common mistake is forgetting to turn on the meter, and that even if a customer asks, we can’t recommend any hotel, restaurant, or service (Rule 219). We trace the city’s 65 bridge and tunnel “choke” points, are warned not to stow so much as a baseball bat under the seat or wear shirts open more than two buttons, and review how to deal with a passenger who speaks, say, Japanese (Gross suggests having him write down the address, finding a transla-

THE OPEN ROAD:
SOLVING THE TRAFFIC PROBLEM



TRAFFIC IS A CABBIE’S BIGGEST NEMESIS. Here, Mr. Mayor, are some suggestions to ease it.

☐ Crack down on double- and triple-parkers. Unleash the tow trucks. Decongest the streets. Be ruthless.

☐ Raise all tolls to $4 one-way for cars with just a driver; $3 for cars with two people; and $2 for cars with three riders. This will encourage car-pooling and also raise money to rebuild bridges.

☐ Set up 23rd Street as one-way east and 34th Street as one-way west.

☐ Establish more “taxi only” streets, like 49th and 50th in the low Thirties and high Teens.

☐ Require that all midtown deliveries be made at night.

☐ Temporarily ban parking on streets where Con Edison, the phone company, or construction disrupts traffic.

☐ Relocate bus stops to the corners immediately before lights, so passengers can board while the bus waits for the light to change.

☐ Restagger the traffic lights as soon as they go out of sync, not weeks later.

☐ Ban all parking and stopping on several designated east-west streets throughout the city.

☐ Keep the Central Park Drive open year-round.

tor, or "trying your high-school French to hit upon a common language").

We learn that passengers have the right to control the radio and air conditioning, that we can say only three words to a passenger before he gets in ("Cab?," "Taxi?," or "Taxicab?"), and that we can't solicit passengers at bus stops, on the upper level at La Guardia, or on the private streets of Lincoln Center. If we violate these rules, we risk a ticket from a police officer, Brownie, Port Authority policeman, the Triborough Bridge and Tunnel Authority officers, or one of 170 TLC inspectors. We can't refuse a fare from any "normal" person to anywhere in the five boroughs (unless we've signaled that we're off-duty), nor can we reject a ride to Westchester or Nassau County or Newark International unless we've already driven eight hours of the shift (we get a $10 premium for Newark and double the meter for the distance covered outside the city limits).

We don't have to pick up "someone obviously deranged or drunk," says Gross. "Drunks throw up or fall asleep and can cause big problems." One New Jersey cabbie got into trouble after leaving an unrousable drunk on his front lawn—where he froze to death. "Whether you *see* a couple of teenagers at night is a business decision, and you should think of yourselves as small, independent businessmen, not cabdrivers," says Gross. But when it comes to "physically challenged people in wheelchairs," he urges us to see and stop, "not just for humanitarian reasons but because they tend to tip more and follow through with the TLC. Ninety percent of passengers who threaten to report you to the TLC won't, and only one in ten shows up for the hearing, but the follow-through among handicapped people is 60 percent."

Gross guides us through the petty rules of filling out a trip sheet, reminding us that blank spaces, erasures, and pencil are not allowed on this legal document, which our garages will retain for seven years. The name of a building, even Madison Square Garden, does not qualify as a destination (airports are the exception). Cross streets are required.

GROSS SHOWS US A FOUR-year-old WNBC news special—*How to Take a Taxi Without Being Taken*—which exposes the way some drivers use the "broken meter" and "I'm lost" dodges to avoid taking people to dangerous neighborhoods. It shows cabbies bribing doormen to steer long-distance rides their way. (Although it's illegal to extort, pay, or fail to report a bribe, the practice is widespread.) The special also depicts passengers getting satisfaction—and a disgusted cabbie turning in his license—before an administrative-law judge at the TLC.

During the course, Gross points out sites like Central Park South and Union Square, where unmarked TLC patrols lurk. "If a TLC inspector pulls you over," says Gross, "it's likely you'll get a nuisance ticket, say for a dirty cab or a rear seat belt not working." (Ellen Weiman of the TLC says, "If a driver gets a ticket, it's because rules that are supposed to be adhered to aren't followed.") Gross reminds us to check the back of the cab. "If someone leaves an expensive camera there, you might be liable," he cautions. And Gross pleads with us to take a Zen approach with passengers: no arguing.

He steers us to the Central Park transverses as the preferred routes crosstown (except during heavy rains, when they flood) and demystifies the airport "shortie" system (drivers who've taken fares to other terminals after waiting in line can cut ahead next time). Then Gross tells us about the old days of commission driving, when taxi companies paid for benefits and gas (and received a percentage of the driver's daily take, usually half). But after the oil shortages pushed up automotive costs and forced many garages out of business, many surviving garages turned to leasing cabs. He tells us to choose a garage where the cars are in good condition, there's no waiting around to get a car, and "they treat you like humans."

And he urges us to drive carefully, showing how a traffic infraction will cause our personal insurance to soar. "Statistically speaking, half of you will be out of the business within six months," he says, "and 80 percent will quit by the end of the first year."

BACK ON THE ROAD AGAIN, I am weary of traffic, the "stories" of my passengers, the meanness of the streets. I am even beginning to tire of that sweet sensation of unfolding, counting, and recounting the $5, $10, and $20 bills stuffed in my shirt pocket. My third day starts badly. At 6:10, a woman at Lexington and 87th directs me to Broad Street, then, as an afterthought, asks whether there's a subway nearby. I tell her it's a block away, but she opts for the taxi anyway, and tips me 40 cents for a $9.60 ride.

By now, my customers have become caricatures. At 86th and Madison, I stop for a financier, then swing around to 84th and Park to pick up his dour-looking female cabmate. Both seem like characters from Sherman McCoy's office in *The Bonfire of the Vanities*. They talk tonelessly, joylessly, of doing their taxes and readying their summer places. They discuss snippets from the *Times* and the *Wall Street Journal* as we roar down Park Avenue and then Broadway to their doorstep at Liberty Street. The lady pays, and I grope my way through the maze of the financial district.

At Grand and Orchard, a seedy-looking man gets in and directs me to Madison Square Garden. "It's hard to get a cab now," he says, though empty taxis

TAXI SERVICE:
THE MORE THE MERRIER?

HAILING A CAB IS A FREQUENT PROBLEM. Surviving the ride is another. Here's how to improve the situation.

☐ Have the Taxi & Limousine Commission require garages to stagger shifts. Instead of almost all of them offering drivers 5 A.M. to 5 P.M. shifts, an equal number should offer shifts from 4 A.M. to 4 P.M. and from 6 A.M. to 6 P.M.

☐ Consider adding more medallions to the city's present supply of 11,787—the same number that existed in 1937. Compensate drivers who have recently paid close to $130,000 for one.

☐ Make complaining easier. Have TLC complaint forms available at banks and other community centers. Currently, someone with a complaint must call 869-4237, request a form, write down the details (including the cab's medallion or license number, the driver's name or hack number), and go to court, where cases have taken as long as half a day to resolve.

MORNINGS AT SEVEN: *"The Upper East Side doesn't wake up this early," one garage veteran tells me at 5:10 a.m. "They're all ladies and gentlemen."*

with blazing signs are streaking by.

Several calls later, I have an ill-fated ride. At 96th and Fifth, a doorman hails me. A woman on a fund-raising mission must be at New York University Medical Center (33rd and First) in ten minutes. It's rush hour and all the southbound roads are solidly locked up, but we hurry along. On 79th between First and York, I tap a double-parked car and break the left-rear taillight. My passenger sighs. The chauffeur of the aging town car is more vocal. He demands $100 on the spot or my hide. Instead, I give him my name, garage, hack number, and license number and tell him to contact Susan Maintenance for reimbursement. At first, he stands in front of the car, but after I assure him he'll get paid for the light, he finally relents. (Five weeks later, he has yet to contact the garage.) Rattled, I hurtle down the FDR Drive and, because traffic is usually jammed on 35th Street, go west on 36th, so I can circle back on Second. I am not expecting to see a one-way sign barring me from getting to Second Avenue. I apologize to my apoplectic passenger and courteously suggest she walk to save time. Angrily, she gets out. The fare is $7.15. She gives me $8.

Later, I join the line at Port Authority, mulling the tales my cohorts have shared with me about airport dispatchers who regularly exact "tips" to allow cutting in line. Soon I'm taking a woman swathed in bandages to the hospital for reconstructive surgery. An elderly couple takes a long time getting in, and when the door finally closes, the woman tells me to avoid the potholes because she has a bad back.

I see the Jacob Javits Convention Center for the first time, but it looks so forlorn that I drive around the block to make sure that the Eleventh Avenue entrance is indeed where to discharge passengers. And because my garage is nearby, I stop there to use the bathroom and fill out an accident report. "It takes five minutes," Barget tells me. Forty-five minutes later, I'm behind the wheel again.

FOR MUCH OF THE EARLY AFTERNOON, it seems I'm quarantined on the Upper West Side. Finally, at Broadway and 58th Street, a woman with a massive box, an infant, and a toddler climbs in. The boy bounces off every window; the baby shrieks; the mother shouts at them. When we arrive at 90th and Third Avenue, the mother opens the door before paying. The boy jumps out and wanders off into traffic. She hands me $20 and runs off after him. Her doorman pretends not to notice. I ease the box out and give her $14.80 in change. She pockets it, forgetting to tip—or deciding not to.

At 3:20, in a city snarled by congestion, I choose from several fares a man with a briefcase but no luggage, and hope to avoid a ride to the airport and the possibility of a late fine from the cab company ($5 for every fifteen minutes; the money goes to the driver who's being stood up). I greet my passenger, expressing delight that he's not flying today. "The Eastern shuttle," he says. "Please take me—no other cabbie will." I fret and fuss during the 35 minutes it takes to get there and resolve to take the $2 Triborough back—empty. The meter reads $16.75, and the man awards me $25. A streak of good fares brings me near my garage with $202 in my pocket. At the Hess station, I fill up with premium unleaded when the fleet manager cruises by in his white Cadillac. "Hey," he rants at one of the men, "I want to see you in the garage right away." The cabbie has been caught refueling with regular.

Later, in the check-in line, the men are schmoozing about business, about being hassled by cops, about crazy passengers, and about how difficult it is to make "real money." "Come Memorial Day [when people walk more and start taking vacations], this business is going to die," one announces.

The next morning, on the news, I hear that a cabbie was shot during the night in Brooklyn in a bungled burglary attempt.

AT 5:10 THAT MORNING, I ASK one of the veterans where he'd look for fares at that hour, and he suggests 93rd and Broadway. "The Upper East Side doesn't wake up this early," he says. "They're all ladies and gentlemen."

I follow his advice and join a caravan of other empties as signs of life begin to appear on upper Broadway. A rival cab nudges me from the right lane, marooning me in the left, when suddenly, up ahead, I see what I think is a mirage. In this early-morning darkness, two young corporate bankers on the island are flagging me down. They're heading to Broadway and Wall to rehearse for an 8 A.M. presentation.

At 5:50, First Avenue looks like Tavern on the Green at night, with lights from all the empty yellows aglow. I am riding along in a pack when the four cabs in front of me pass a woman in a cap and sneakers. In the spirit of adventure and pondering the sermon on racism I'd heard at the Taxi Institute, I stop. She asks for 28th and Madison, offers me some of her coffee, and tells me about her studies as a psychology student. So I am surprised when we pull up near the Prince George Hotel and she wordlessly hands me a collection of change—73 cents—and rushes out to join a friend who is lying on the corner holding a syringe. The meter reads $3.55.

At the Staten Island Ferry, a dazed-looking foreigner wants to go to 1 Police Plaza. Neither he nor I nor two other cabbies I ask know how to get there. But with the help of a map and a policeman, we succeed. The police help again when I'm transporting a neurotic smoker from 22nd and Second to 100 Centre Street. On my next call, I come close to being the personal chauffeur for a 25-year-old bouncer at the Tunnel club, driving him first to 10th Street and Avenue A so he can collect his mail, then to a camera store, then to a video store, and finally to his bank at 47th and Park. In our travels, he tells me about his father, a criminal lawyer; adventures he's had on the job; and his wife, who died three years ago in a crash on the New Jersey Turnpike.

A cheerful elderly couple from Michigan get in next, on their way to Memorial Sloan-Kettering and a cancer-therapy appointment. "May I ask a personal question?" I venture. "Has having cancer made your life different?" The man is momentarily circumspect. "I've done everything I want to do," he says finally. "When you're 75, there's not much left."

North, south, east, west, the rest of the day drones on. Finally, it is a few minutes after 4 P.M. and I am ready to end the last of my shifts as a cabbie. But there, on the corner of 23rd and Eighth, is a woman with an infant and toddler; I pick her up. She is confused and disoriented and changes our destination three times. Ultimately, it's 27th and Ninth, a few blocks away. I wonder if she'll pay or if it will be a charity fare, but this time I don't much care. The meter reads $2.05. "Take $2.50," she directs. I do and head to the garage, grateful that the next day I'll be going back to the office and the good life. ■

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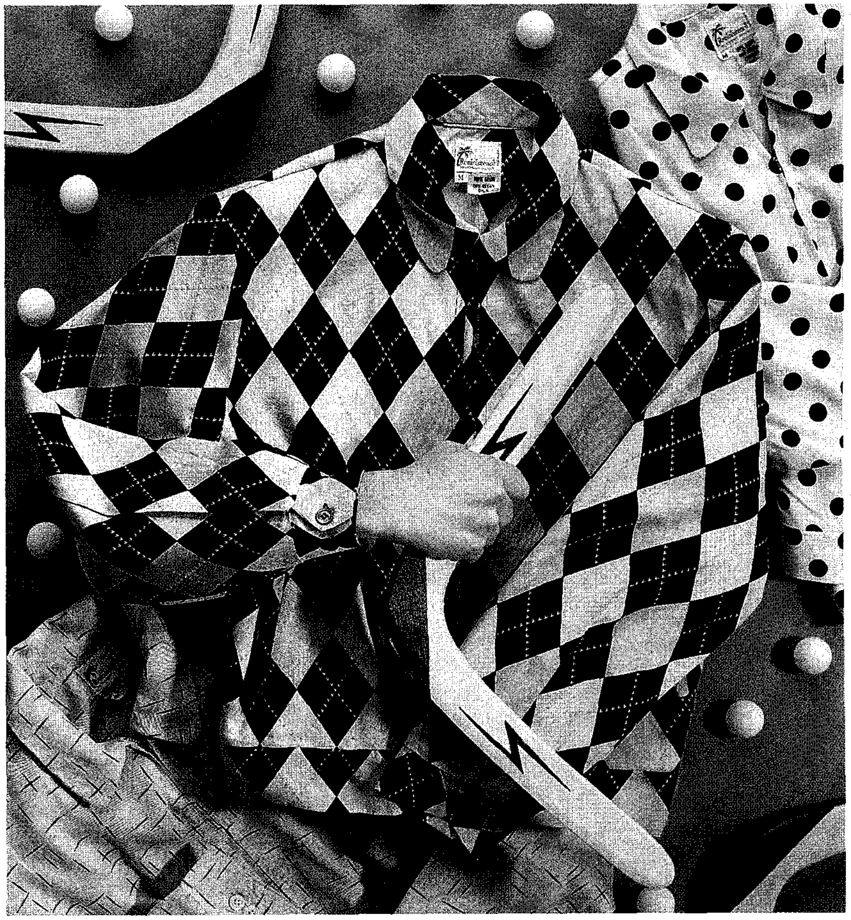
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan



The Prints of Players

Cross a classic shape—the windbreaker—with very traditional polka-dot and argyle prints and, if you're designer Stewart Richer, owner of Reminiscence, you get outrageous rayon jackets ($56; in sizes small, medium, and large).
REMINISCENCE/*74 Fifth Avenue, near 13th Street/243-2292*

Rack Beauty

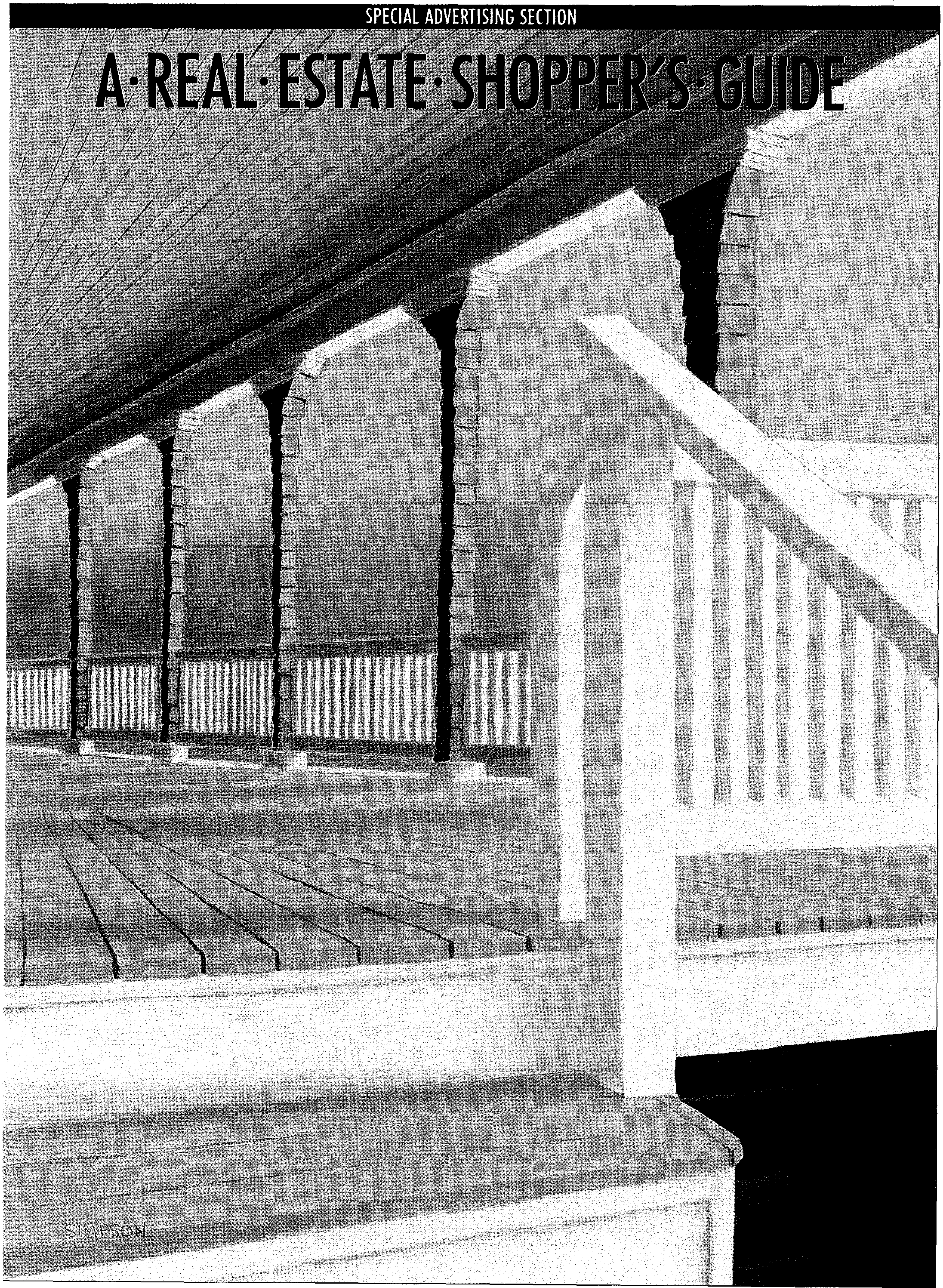
Something about a brass blanket rack brings to mind grand mansions and upstairs maids, though, even in the best of financial times, it's doubtful we'll possess those luxuries. But now that the clever owners of René have imported handsome Italian racks for superfluous quilts and throws, we don't mind ($275).
RENÉ, INC./*1325 Madison Avenue, near 93rd Street/Second floor/860-7669*

Shell Différence

Believe me, these are the biggest, meatiest, tastiest lobster tails to come this way in some time. Caught (then frozen) off the Mozambique coast, they also taste exquisitely fresh. To prepare, heat some olive oil in a heavy skillet, add all the garlic slivers you can handle (they brown deliciously), toss in those tails (butterflied, if you like), cover, and cook till pink. Sprinkle on the parsley, squirt the lemon, then serve. The tails, packed with their shells, cost $24.99 a pound thawed; there are six to nine to a pound (they also come frozen in two-pound packages, $49.98). And for your "A" list, they make extravaganza cocktail items if poached and chilled. But remember the napkins, thank you. **—Barbara Costikyan**
BALDUCCI'S/*424 Avenue of the Americas, at 9th Street/673-2600*

Photographs: top, Tony Cenicola; left, Paul Lachenauer; bottom, Brian Hagiwara.

A·REAL·ESTATE·SHOPPER'S·GUIDE



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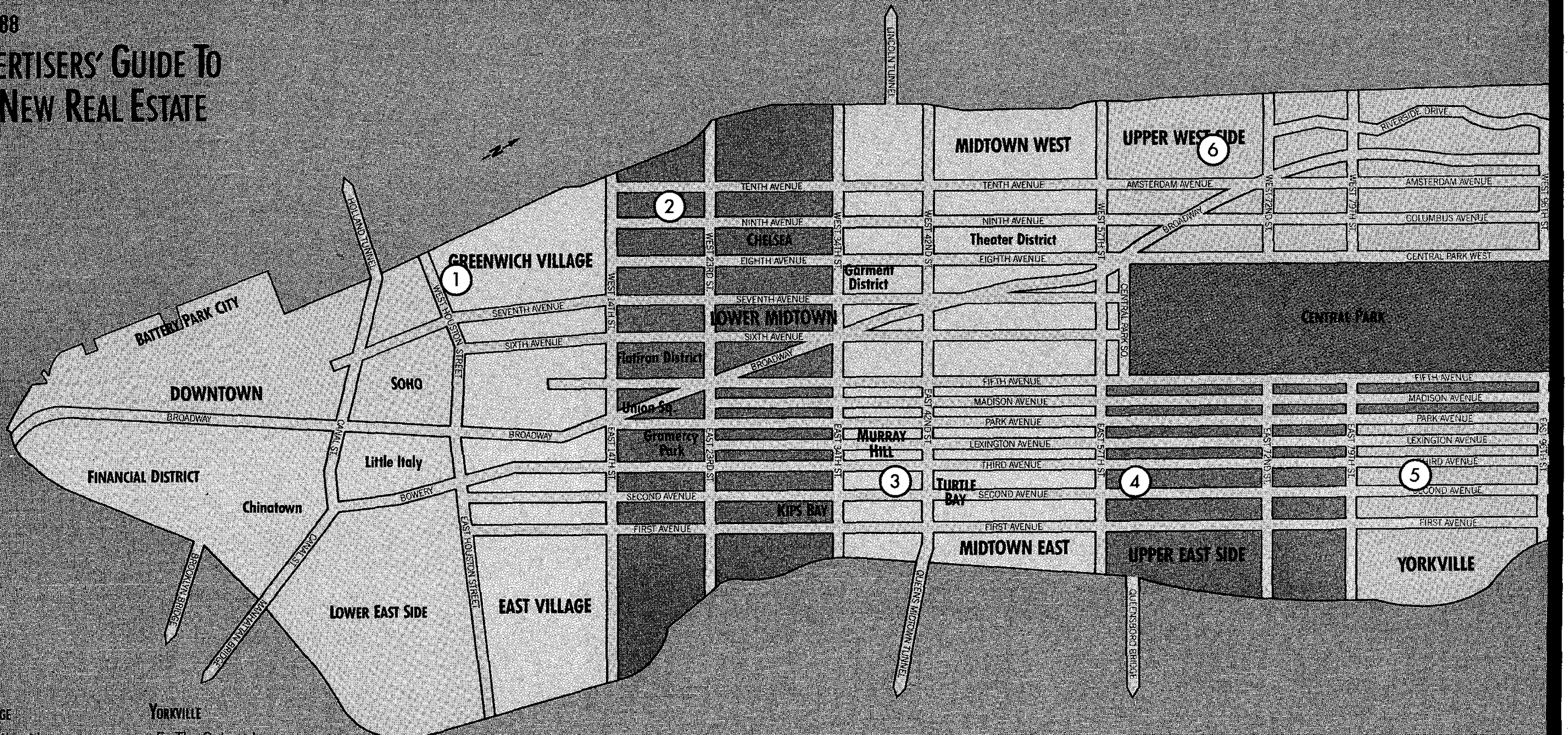

BATTERY PARK CITY
DOWNTOWN
FINANCIAL DISTRICT
Chinatown
SOHO
Little Italy
LOWER EAST SIDE
EAST VILLAGE
GREENWICH VILLAGE
CHELSEA
LOWER MIDTOWN
Flatiron District
Union Sq.
Gramercy Park
KIPS BAY
Garment District
MURRAY HILL
TURTLE BAY
MIDTOWN WEST
Theater District
MIDTOWN EAST
UPPER WEST SIDE
UPPER EAST SIDE
CENTRAL PARK
YORKVILLE
HOLLAND TUNNEL
LINCOLN TUNNEL
QUEENS MIDTOWN TUNNEL
QUEENSBORO BRIDGE
BROOKLYN BRIDGE
MANHATTAN BRIDGE
BROADWAY
CANAL ST.
BOWERY
WEST HOUSTON STREET
EAST HOUSTON STREET
SEVENTH AVENUE
SIXTH AVENUE
WEST 14TH ST.
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WEST 23RD ST.
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NINTH AVENUE
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FIFTH AVENUE
MADISON AVENUE
PARK AVENUE
LEXINGTON AVENUE
THIRD AVENUE
SECOND AVENUE
FIRST AVENUE
AMSTERDAM AVENUE
COLUMBUS AVENUE
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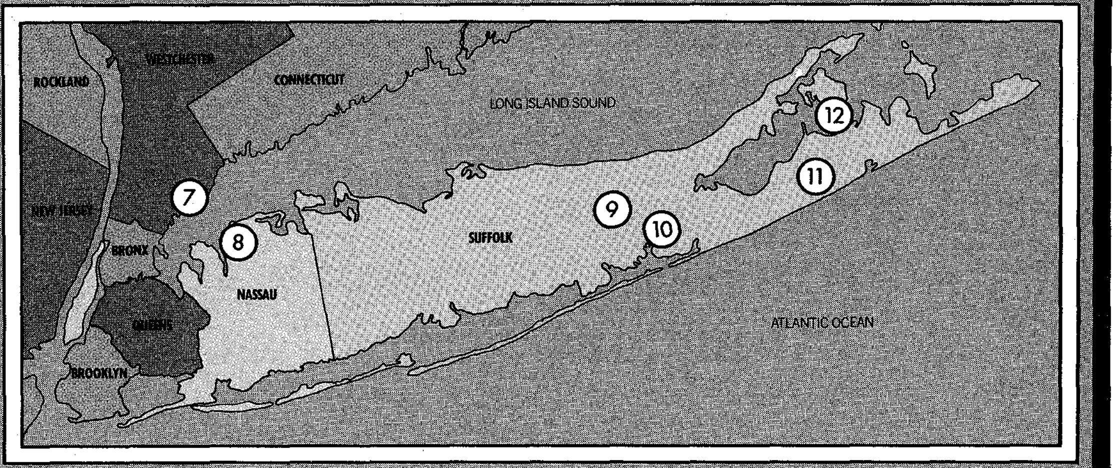

ROCKLAND
WESTCHESTER
CONNECTICUT
LONG ISLAND SOUND
NEW JERSEY
BRONX
QUEENS
BROOKLYN
NASSAU
SUFFOLK
ATLANTIC OCEAN
7
8
9
10
11
12

THE VILLAGE

1. Printing House
Condominiums
421 Hudson Street
212-675-2680

LOWER MIDTOWN

2. Chatham in Chelsea
445 West 19th Street
212-645-0019

MIDTOWN

3. The Highpoint
250 East 40th Street
212-986-8000

UPPER EAST SIDE

4. Le Triomphe
245 East 58th Street
212-838-7887

YORKVILLE

5. The Colorado
201 East 86th Street
212-860-7200

UPPER WEST SIDE

6. Lincoln Towers
140, 150, 160, 165, 170, 180,
185, 205 West End Avenue
212-769-1580

WESTCHESTER

7. Carlton House
35 North Chatsworth Avenue
Larchmont
914-834-1111

LONG ISLAND

8. Athem Ponds
Brokaw Drive
Glen Cove
516-676-0200

9. Hunters Run
South Street
Manorville
516-874-2525

10. Longtree Pond
Old Country Road
Eastport/Westhampton
516-325-0605

11. Woodridge
Lumber Lane
Bridgehampton
516-537-2500

12. North Haven Point
Sag Harbor/Southampton
516-725-3400

DEVELOPMENTS

By Larry Estridge

CONTENTS

LUXURY LIVING: OUT OF TOWN 5A

FLORIDA HOMES 7A

PRIME PROPERTIES 11A

Susan Breslow
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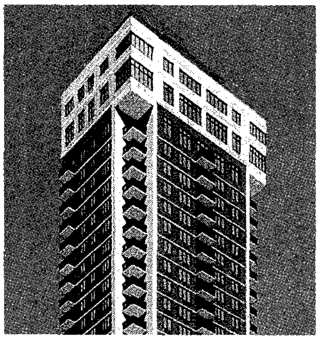
NEW NEIGHBORS

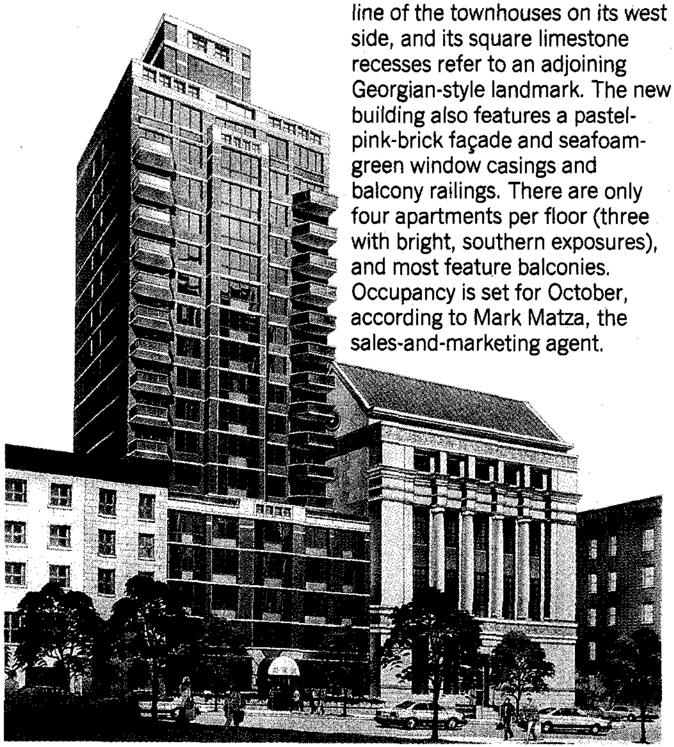
Top-of-the-line apartments in New York often seem like bargain-basement buys to the Japanese. They're used to Tokyo prices, which can be three or four times higher for comparable units. Haseko (New York), Inc. is one Japanese firm that is not content merely to buy here—it's taking steps to establish itself in all phases of the residential-real-estate business. The firm's first New York venture was The Belgravia. Next, it became a partner in The Bromley. Its most recent project, The Highpoint, is a 50-story condominium on 40th Street and Second Avenue. This luxury building was originally the project of another developer, but it stalled near the ground floor because of financial problems. Haseko bought the project last year for $32 million and spurred the construction team into action. The building is rapidly approaching completion and will include 236 units ranging in price from $130,000 to $1.6 million.



The Highpoint

PRESERVATION RIGHTS

Many developers try to obtain air rights from structures bordering their projects so they can build higher than otherwise allowed. Lawrence Smiley had no trouble getting those rights from three townhouses just north of Lexington Parc, his new eighteen-story, 73-unit condominium on East 30th Street: Smiley and his family own the three turn-of-the-century buildings. The developer believes that these recently renovated townhouses help maintain the residential character of the area, and he intends to preserve them. Lexington Parc's five-story base extends the roof-line of the townhouses on its west side, and its square limestone recesses refer to an adjoining Georgian-style landmark. The new building also features a pastel-pink-brick façade and seafoam-green window casings and balcony railings. There are only four apartments per floor (three with bright, southern exposures), and most feature balconies. Occupancy is set for October, according to Mark Matza, the sales-and-marketing agent.



Lexington Parc

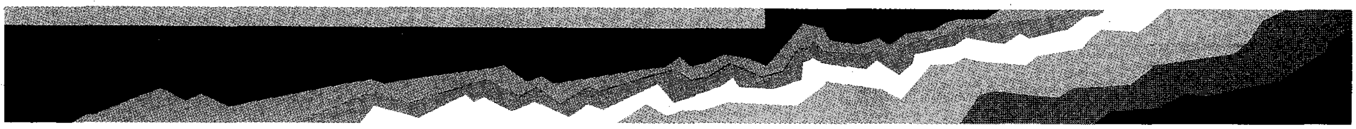
WEST SIDE, CROSS TOWN

Part of Clinton (a.k.a. Hell's Kitchen) may be redubbed WestCross, if developer Arun Bhatia's new name for the area—from Ninth Avenue to the Hudson River, between 40th and 46th streets—catches on. "The neighborhood has an identity of its own, with fine old brownstones, new luxury residences, beautiful theaters, and first-rate restaurants," says the 36-year-old, Bombay-born developer, "so it should have its own name." No matter what one chooses to call the area, Bhatia's latest project, The Strand at WestCross, will be a major addition to it. The 41-story, 310-unit condominium on 43rd Street and Tenth Avenue is set diagonally on a corner site, and its basically square shape is notched to provide every apartment with expansive window areas and multi-directional views. The building, to be completed early next year, will feature elaborate brickwork that gets lighter in color from the base to the crown. A skylight-domed swimming pool will be set like a jewel at the top.

SIMPLE SOLUTION

In an era of high towers, high design, and high prices, Chatham in Chelsea, a new condominium on West 19th Street, is notable for its modesty. The building is only ten stories high, the design is low-key, and the average price is less than $300 per square foot. Yet Chatham in Chelsea is one of the real-estate success stories of the year. Between October and April, a slow period for many ventures, 85 percent of the building's 70 units were sold, according to Iris Libby of Select Properties, Inc., the sales-and-marketing agent. Half of the buyers came from within Chelsea and the Village. The units, which range from studios to penthouses, feature video intercoms, oak floors, and generous closet space. A three-bedroom, duplex penthouse includes a fireplace, terrace, and double-height living room with a view of the Hudson.

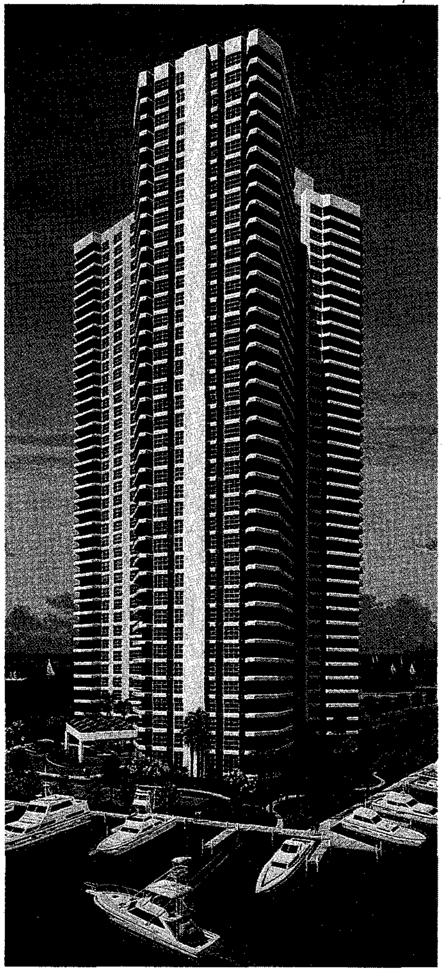
MYSTIC POINTE



MYSTIC POINTE, THE ISLAND

Situated on one of the most stunning waterfront settings in the state, and utilizing the most up-to-date principles in architectural design and land planning, Mystic Pointe has quickly evolved into one of the most dynamic and ambitious communities to ever grace South Florida.

Artist conception



Tower 400, at 40 stories, is one of Florida's tallest residential towers.

Complete with features such as a proposed 122-slip Mystic marina, an island promenade for jogging or moonlight strolls, lighted tennis courts, individual recreation centers for each tower and common areas designed by award-winning landscape architects, Mystic Pointe has revolutionized the luxury condominium market and set the pace for the rest of the industry.

The story of how this dynamic new community has come so far in such a short period of time is one of the great success stories in the annals of Florida real estate.

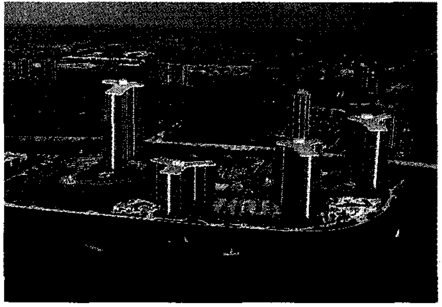
'PLAYGROUND FOR THE RICH AND FAMOUS'

Up until 1986, the island that Mystic Pointe now shares with Turnberry Isle was largely a playground for the rich and famous. Residences at Turnberry and neighboring communities commanded as much as $1 million and more.

Unfortunately, only a small percentage of the buying public could afford to pay the asking prices for such residences. With that in mind, the developers of Mystic Pointe set out to fashion a new community on the island, one that would offer the finest in features and amenities at a more reasonable price.

Sales for Tower 300 were announced in January of 1987, a full two months after construction had begun, and within one week it was apparent that something special was happening. By April of that year, Tower 300 was nearly sold out and a second tower was introduced six months ahead of schedule.

Artist conception



The view of Mystic Pointe, Turnberry and Aventura, from the south.

Astonishingly, Tower 100, the second tower, broke the sales records established by the first tower, and Mystic Pointe became the hottest real estate ticket in town. The public couldn't get enough of the new waterfront community, which was offering one of the most complete amenities packages in the area. Suddenly, the quintessential South Florida lifestyle – enhanced by a lush waterfront setting – was within reach of people who had been priced out of the market during the preceding decade.

In November of 1987, a full fourteen months ahead of schedule, a third tower was introduced. Designed with the public's most requested features in mind, Tower 200 was the closest realization to date of the Mystic Pointe concept – luxury and elegance at an affordable price.

It was little wonder that the tower sold well, but the speed with which it sold astonished even the most seasoned observers of the Florida real estate scene. Within a mere thirty days, nearly half of the tower's 353 apartments were contracted for.

By year's end, as the dust had settled, a clear picture began to emerge of the fastest-selling new community South Florida had ever seen. With over 750 residences sold, representing an aggregate value of over $100 million, Mystic Pointe dwarfed the competition. And incredibly, for the fourth time within one year, it was decided to introduce yet another tower to the buying public.

In the beginning of March, 1988, Tower 400 took center stage as one of the tallest and most uniquely-designed residential highrises in all of South Florida. At 40 stories, the building will enjoy a commanding view of the bay, intracoastal waterway, ocean, Mystic marina and Turnberry's championship golf course. More importantly, 75 percent of the available residences will be corner apartments.

SUCCESS NO SURPRISE

As Mystic Pointe continues to make history, it is important to understand that its success is not the product of hype and hoopla, nor does it spring from the imagination of some overzealous writer. Rather, Mystic Pointe's success is simply a reflection of the needs and wants of the buying public.

Yet with all of the success Mystic Pointe has enjoyed, and with all of the features planned for the site, it remains the most reasonably-priced community in the area and possibly all of South Florida.

When it was first introduced early in 1987, Mystic Pointe was just another face in the crowded field of Florida real estate developments. It took Mystic Pointe less than one year to earn its place in real estate history. That it now is established as the fastest-selling new community in the history of South Florida is a credit to the foresight of its developers, as well as to the wisdom of the buying public.

Building Design:
The Sieger Architectural Partnership

For complete brochure, mail to:
Mystic Pointe, 3580 Mystic Pointe Drive,
North Miami Beach, FL 33180

Name______________________________

Street______________________________

City______________________________

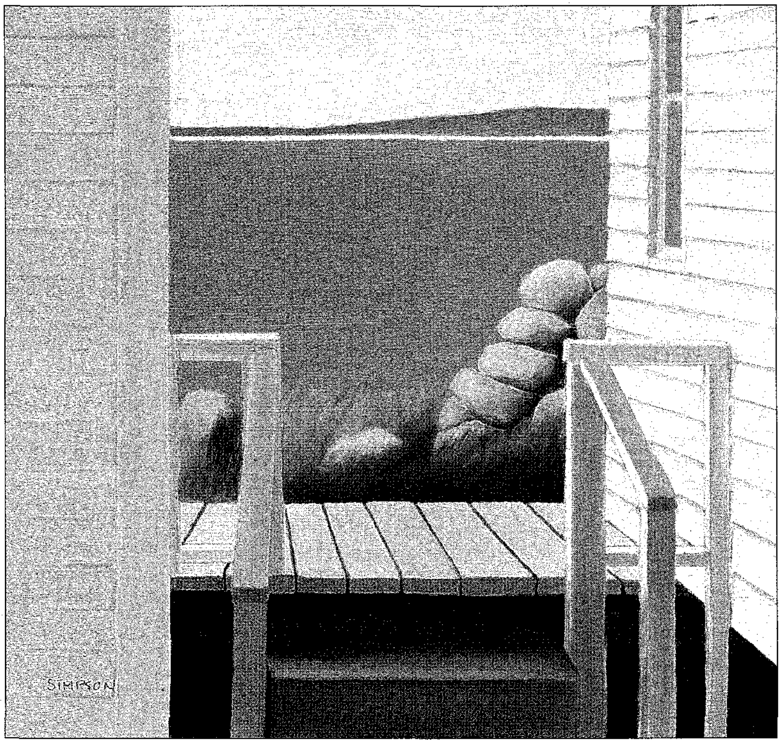
State, Zip__________________________

Phone______________________________

Mystic
P O I N T E

This offering is made only in the prospectus for the condominium and no statement should be relied upon if not made in the prospectus. This is not an offer to sell, or a solicitation of offers to buy, the condominium units in states where such offer or solicitation cannot be made. Prices, plans, and specifications are subject to change without notice. All amenities are proposed only, and if to be built, subject to change without notice.

OUT OF TOWN
LUXURY LIVING



By Larry Estridge

LONG ISLAND HAS UNDERGONE BASIC CHANGES OVER THE PAST FEW DECADES. NEAT CATEGORIES ARE BREAKING DOWN AS NASSAU'S ESTATES JOIN SUFFOLK'S FARMS IN YIELDING YEAR-ROUND, RESORT-STYLE COMMUNITIES.

Long Island has always attracted New Yorkers seeking refuge from the city, and it continues to be the place where city dwellers are most likely to relocate or buy second homes. But the Island has undergone fundamental changes over the past few decades. Neat categories are breaking down as Nassau's estates join Suffolk's farms in yielding new communities where year-round, resort-style living blurs the distinctions between primary and secondary homes.

Eighty percent of Long Island families own their homes, the majority of which are single-family detached houses with an average value of about $220,000. In the more exclusive communities, prices are five or six times that, and building a new home becomes a million-dollar project.

Rental units have always been in scarce supply and their stock has been whittled away by conversions over the past ten years. Condominiums and attached townhouses, which have an average price of $225,000, are growing in popularity, yet they account for less than 5 percent of the total number of homes. Buying into a development remains one of the easiest ways to establish a comfortable nest in this highly desirable region.

For those who have been focusing on the Manhattan market, Long Island offers surprising values. Certain luxury features in some new homes costing $300,000 and up are rarely found in New York apartments—regardless of price. When was the last time you saw a twelve-by-eighteen-foot master bath with a glass-enclosed double-size shower, an extra-large deep-steeping tub or Jacuzzi, a double-sink vanity, and skylights?

These kinds of features are standard at Hunters Run, a new development in Suffolk County. Jack Heller, the developer, says: "Today's homebuyers are very sophisticated, and they're concerned with everything from architecture and design to the brand names of the faucets and the windows. They're insisting on quality."

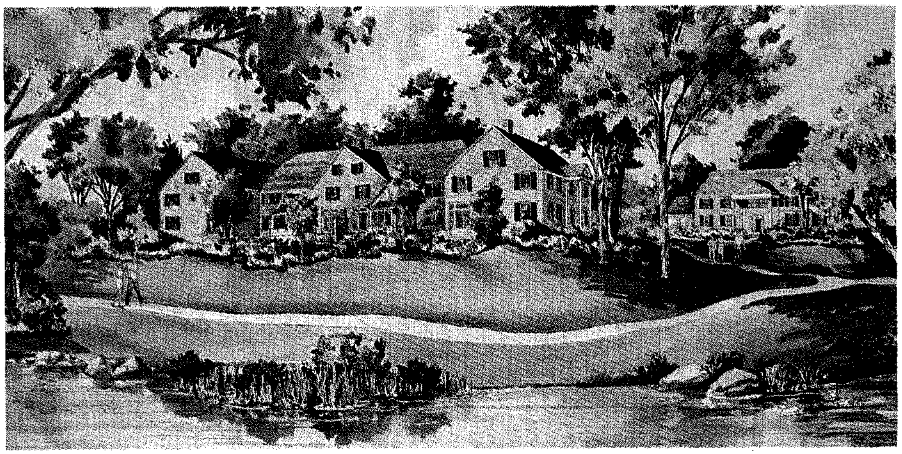
HONORABLE MANSIONS

The transformation of old Long Island properties is exemplified by Athem Ponds, a townhome development taking shape on the 63-acre site of the former Clifford V. Brokaw estate, which straddles the towns of Lattingtown and Glen Cove, in Nassau County. The estate featured a shaded pond (still favored by geese and swans), a long drive lined with maple trees, a Georgian manor house from 1912, and service buildings.

Athem Ponds' developers, brothers Mukesh and Harendra Mehta, hired John M. Collins, an architectural historian, to help draw up plans that would incorporate elements from the original estate buildings into the new townhomes.

One of the innovative aspects of the project is that each of the fourteen clusters—of four townhomes each—will resemble a mansion. These clusters are designed to maximize privacy and are situated throughout the grounds to take best advantage of the natural features and views—of ponds, meadows, nearby Dosoris Park, a public golf course, and Long Island Sound.

The individual units are large, varying from 3,300 to 3,700 square feet. Each will have its own entrance, and half will have a garden-courtyard. The units, which are priced from $599,000 to $750,000, are expected to attract residents who have given up significantly larger homes for the increasingly popular maintenance-free life-style that a homeowners association (HOA) can provide.



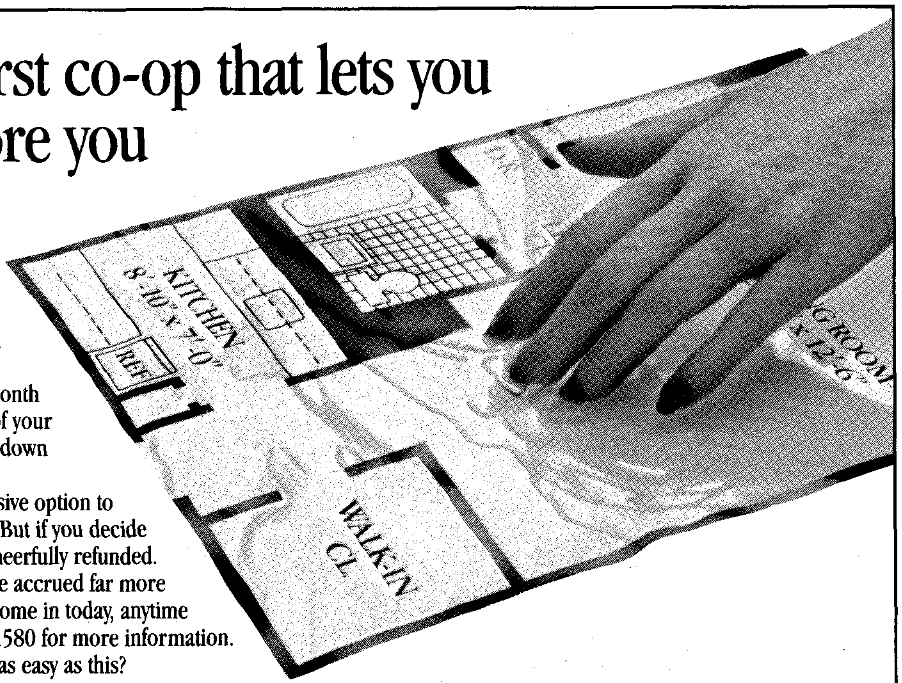
Athem Ponds, a new community built on an old North Shore estate in Nassau County.

In an HOA, a buyer owns his or her own unit and a specified lot that includes the land upon which the unit stands. The land not individually owned is held in common and maintained by the association. The HOA is also responsible for community facilities and services, all of which are covered by homeowners dues.

In many HOAs, the land individually owned by each homeowner is no larger than the footprint of his or her house. Here, the concept "maintenance-free" finds its purest expression: even the grass outside one's door is maintained by the association.

NEXT STOP: MANORVILLE

Three decades ago, Long Island towns were mainly bedroom communities for Manhattan executives and upper-echelon workers. Over time, however, Long Island's own economy has grown to dominate the region, and the



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We've just made buying a co-op a lot easier. Just select one of our huge, pristinely primed and polished alcove-studio apartments. Put down just 5% of the purchase price (approximately $7,000), and enter into a 12-month *lease* at $1400 per month. Each month, $900 of your rent will be credited toward the additional 5% down payment necessary to purchase the apartment.

Of course, you may exercise your exclusive option to buy it at any time during the 12-month period. But if you decide not to buy, your initial down payment will be cheerfully refunded.

If you do decide to purchase, you'll have accrued far more than the total down payment requirement. So come in today, anytime from noon to 5 PM. Or call ahead: (212) 769-1580 for more information. Now don't you wish all of life's decisions were as easy as this?

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Exclusive Sales Agent: MJR/MRC Company. A joint venture of M.J. Raynes Incorporated and Mendik Realty Company, Inc.
The complete offering terms are in an Offering Plan available from Sponsor.

FLORIDA HOMES

Tens of thousands of New Yorkers each year either relocate to Florida or establish a second residence there. Two high-quality developments represent the range of condominiums available right now: the modestly priced Mystic Pointe, in North Miami Beach, and the deluxe Trump Plaza of The Palm Beaches, in West Palm Beach.

Developer Joyce Bronson had a simple concept for Mystic Pointe: If she could build a resort-style apartment community adjacent to the Intracoastal Waterway, with luxury features for an affordable price, she could succeed, even in an overbuilt market. The formula has worked.

Since January 1987, nearly 1,000 of 1,268 units in four towers have been sold. A fifth tower is in the planning stage, with sales set to open in the fall. The units range from 750 to 2,200 square feet; prices start at $62,000 and approach $300,000.

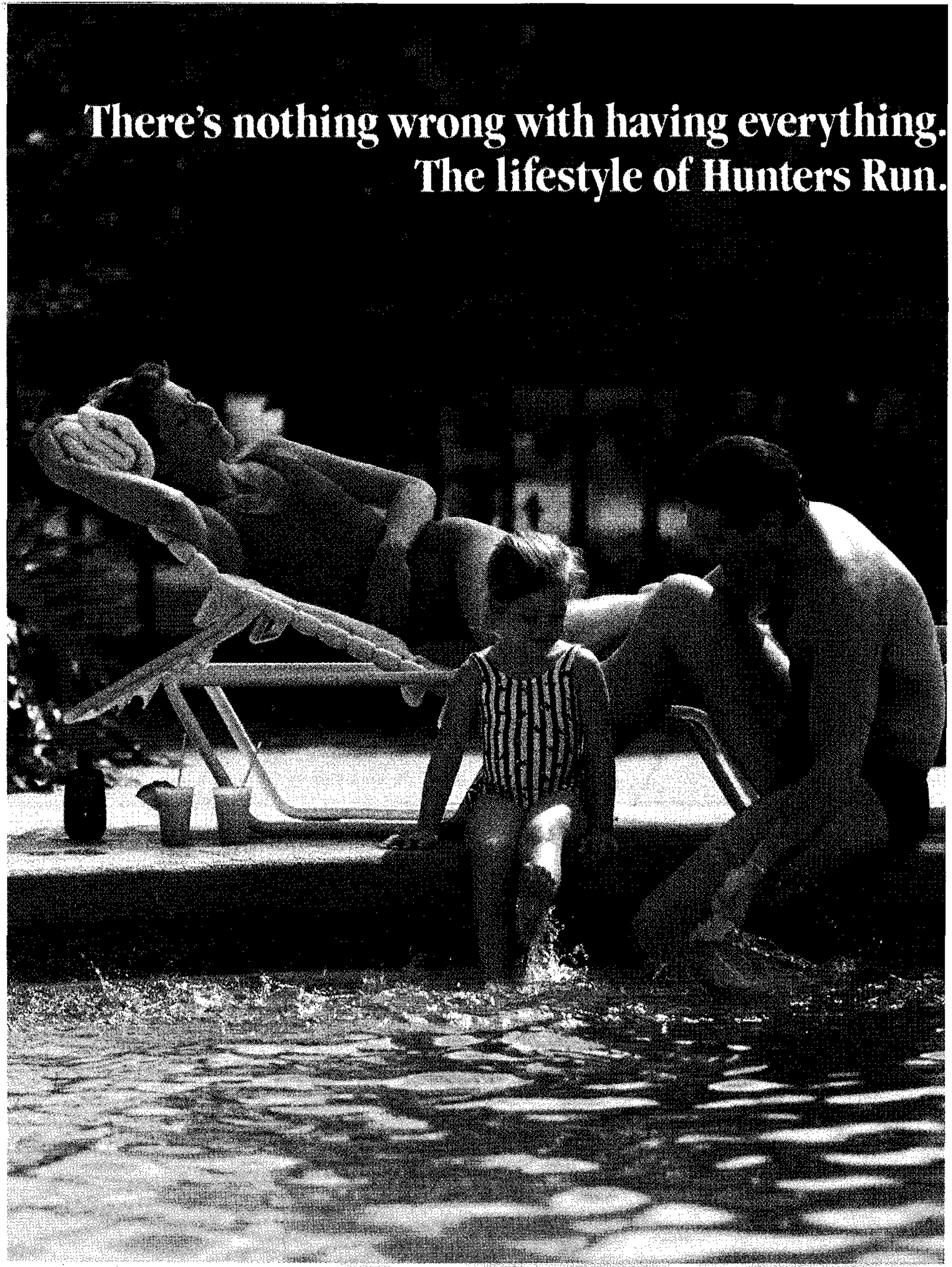
New Yorkers will find compatible neighbors at Mystic Pointe: nearly 40 percent of the residents are second-home buyers from the Northeast. And golfers will appreciate the location: the well-known Turnberry Isle Yacht and Country Club, with its championship golf course, is adjacent to the development.

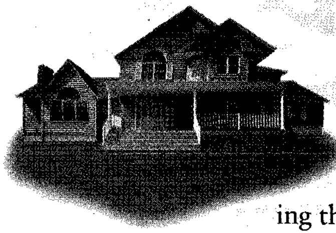
Trump Plaza of The Palm Beaches is Donald Trump's first project in Florida, and its apartments reflect the developer's lavish and expensive taste. All of the units have terraces facing east and west. The former offer commanding views of Lake Worth and the Atlantic Ocean. On the latter, one can watch the setting sun.

The apartments seem to be finding a ready market among Floridians as well as New Yorkers who want a place in the year-round sun. Since sales started early last year, 170 of 221 units have been sold.

Already, prices have jumped by 20 percent and they are scheduled to rise again. They now begin at $301,400 for a 1,927 square-foot, two-bedroom floor-through. The 3,841-square-foot penthouse costs $1.8 million. Many buyers are purchasing more than one unit to create even larger apartments. Lee Iacocca, Trump's partner in the venture, has made a home out of two apartments in the two-tower complex.

Trump Plaza features a spa for residents and a "services boutique," which will provide a limousine, arrange for tickets, even schedule a haircut. And residents need never be caught in the shade on a cloudless day: There are two swimming pools—one for the morning sun and one for the afternoon.


There's nothing wrong with having everything.
The lifestyle of Hunters Run.



Hunters Run. Manorville. Everything you ever dreamed of in a home, perfectly situated just a stone's throw from the Hamptons. Close enough for an easy visit, without fighting the peak traffic coming and going. Three, four and five-bedroom, three-bath country homes on one-acre or larger wooded sites with in-ground pools. Exquisite kitchens, skylit baths and the kind of wraparound porches you thought you'd never see again. 2,700 to 3,500 square feet plus garage and full basement.

Surrounded by horse farms and cornfields, near ocean and bay beaches and five minutes from three PGA golf courses, but only an hour and ten minutes from Penn Station via the Long Island Rail Road. From $305,000 to $385,000.

*Directions: **LIE** exit 70, south on 111, ½ mile to Chapman Blvd. Right one mile to South Street. Right 500 feet to Hunters Run. **Sunrise Hwy** to exit 59, Wading River Rd. North to South Street. Right one mile to Hunters Run.*

Sales office: Hunters Run, South Street, Manorville, NY 11949
(516) 874-2525.

hunters run

Another **FORESTON DEVELOPMENT** *Project* number of commuters to the city has dwindled to less than 25 percent of all working residents. This shift away from the city has promoted change throughout the Island.

As a result, commuting today is just as likely to mean a trip from one of Suffolk's growing communities to an office or service job in Nassau, or to one of the new industrial hubs in Suffolk itself. Hauppauge and the MacArthur Airport area, for example, have become centers for regional industry, prompting eastward development of year-round communities.

Homebuyers increasingly concerned with space, amenities, and recreational facilities are willing to commute longer distances to find them. The recent electrification of the Long Island Railroad beyond Hicksville to Ronkonkoma has reduced the travel time to Manhattan to 57 minutes. A short drive from Ronkonkoma is Manorville, a town best known by Hamptons-bound New Yorkers as the point where they turn off the Long Island Expressway and head south.

Manorville is a small Suffolk town that just installed its first traffic light. For a long time, little was built amid its farms and golf courses. Within the past two years, however, Manorville has begun to be promoted as "the gateway to the Hamptons," and a number of developers have unveiled ambitious plans for new communities.

Jack Heller, president of Foreston Development Corporation, has made a major investment in the area. Heller's pet project, Hunters Run, is designed to offer primary or secondary homes to sophisticated and well-heeled buyers. "When I told people that I was going to build $300,000 houses in Manorville, they said that I was out of my mind—that they would never sell. But twenty homes sold at an average price of $345,000 even before the models were ready."

A home at Hunters Run, in Suffolk County.

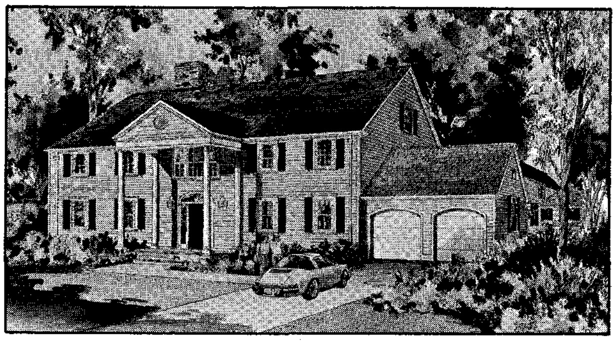
For those familiar with the Manhattan market, it's arresting to compare relative values between city and country. The same $350,000 that buys a 700-square-foot, one-bedroom apartment in the city could pay for a 3,500-square-foot house with a private pool, two-car garage, and full basement, on an acre of land at Hunters Run.

City-bound commuters are already among Hunters Run buyers. In addition, Heller seems to be hitting the mark with his plan to market the project as second homes for people who want to distance themselves from the social scene of the Hamptons in a quieter place to which travel time is cut in half.

THE EAST END

For well-off New Yorkers drawn to activity, the East End of Long Island has long been a favorite vacation and recreation spot. As a result, summer-rental prices in the area have become extraordinarily high. East Hampton seasonal rentals this year, for example, begin at around $4,000 and exceed $150,000 for a prime waterfront house.

Some young couples who rent in Manhattan are actually looking to the Hamptons for their first housing purchase. Thomas B. Anderson, vice-president for the tri-state region of Sotheby's International Realty, a firm that handles exclusive properties, attributes this to the rapid appreciation of Hamptons property and the high cost of summer rentals.



Artist's rendering

The Most Luxurious Townhomes Ever Built On Long Island's North Shore...Or Possibly, Anywhere.

A grand Gatsby Era estate of a bygone era on over 63 prized acres, preserved to retain their natural splendour. Designed in the tradition of the property's original classic Colonial architecture, a limited edition of 56 estate townhomes complement the charm and beauty of this special setting. Private tennis and swim club invites homeowners to exercise or relax in an intimate atmosphere.

Preview Prices Start At $599,000
Private Showings By Appointment Only
(516) 676-0200

Athem Ponds
Quiet Elegance At The Gold Coast

Brokaw Drive
Off Lattingtown Road.
Where Lattingtown
Meets Glen Cove.

The complete terms are in an offering plan available from the sponsor.

One new project that suggests the old Hamptons grandeur but is actually north of the highway, near Sag Harbor, is the Lazard Development Corporation's North Haven Point, a virgin tract of 375 acres off Noyack Bay and Shelter Island Sound that is being divided for exclusive homesites. The lots range from 2 to 4.5 acres and cost from $250,000 to more than $1 million. Already, some buyers have put together estate-size properties. Owners will have access to 15 acres of private beach and an 80-acre nature preserve.

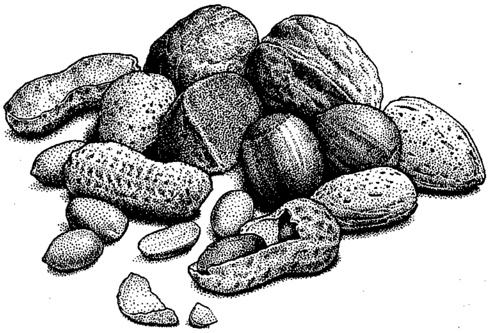
Lazard has its own construction arm, but buyers are free to build their own homes—as long as the plans are approved by the architectural-review committee established by the developer. To set the tone for the community, Lazard has built a $1.2-million, 5,000-square-foot home—for which it commissioned Southampton architect Arthur Fraser and interior designers Lella and Massimo Vignelli.

Westhampton Beach Club, a project of The Goodstein Group and others, is an unusual concept in vacation-property marketing. The Goodsteins have renovated three resort-hotels, at a cost of several million dollars, and combined them into a cooperative-hotel with ocean frontage, a marina, and a full complement of services and recreational facilities. In total, there are 200 rooms and suites, which are being sold for $40,000 to $143,000. Cabanas and cabins for day use only are also for sale; owners may use all of the club's facilities.

Although summer vacationers and weekenders are still the dominant forces in East End real estate, increasing numbers of people are looking to the Island's far reaches for year-round residences, and a variety of new developments are being built there with both primary- and secondary-home owners in mind.

Woodridge, a project of 52 single-family homes in Bridgehampton, is one such new community that is administered by an HOA. Woodridge's three- and four-bedroom homes vary from 1,800 to 2,332 square feet and sit on wooded lots, some of which are larger than an acre. The average price of a home is $325,000, and each comes with its own swimming pool surrounded by a cedar deck. Oversize master baths and living rooms with cathedral ceilings are also featured in several of the models.

In addition, the developer will try to accommodate a buyer's individual design tastes, according to Matthew Schilowitz, president of The Harmat Organization, the sponsor. Woodridge's amenities include four tennis courts and a 25-acre agricultural reserve that was farmland. Many of the homes are located beside the reserve, ensuring privacy.



You're nuts if you don't check out Longtree Pond.

Superb year-round residences and vacation retreats nestled on beautiful wooded sites. Plus three community tennis courts, delightful jogging and nature trails—not to mention all the pleasures of the Hamptons including great beaches, boating and fishing. And you won't have to shell out a lot because the prices start at just $275,000.

Sales Office
(516) 325-0605

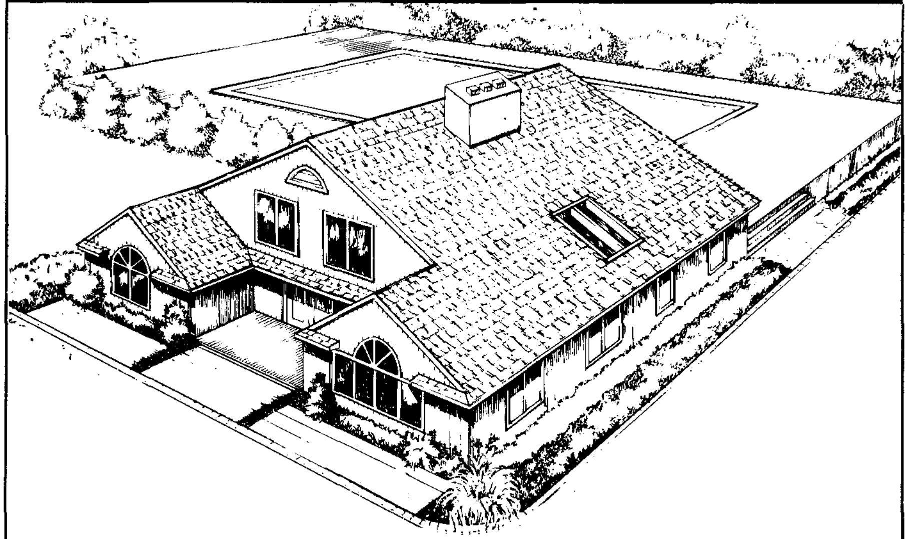
LONGTREE POND
AT EASTPORT/WESTHAMPTON

The value of the Hamptons.

DIRECTIONS: Long Island Expressway to Exit 70 (Country Road 111). Make right off of exit and continue 2 miles to Eastport Manor Road exit (on the right). Make a left out of the Eastport Manor Road exit and continue 2.5 miles (passing one traffic light) until you reach a blinking yellow light at Old Country Road. Make a left onto Old Country Road towards Westhampton and continue 1.5 miles to Longtree Pond which is on your right.

This advertisement is not an offering. No offering can be made until a no-action letter is received from or an offering plan is filed with the Department of Law of the State of New York. This advertisement is made pursuant to Cooperative Policy Statement No. 1 issued by the New York State Attorney General.

We're putting tennis at your fingertips, a swimming pool in your backyard, and high prices out of your mind:



Private homes, in the woods of Bridgehampton, from an incredible $285,000.

Presenting the furnished models at Woodridge. Classic, contemporary, private 3 and 4-bedroom homes...**each with its own private pool**...in an exclusive, wooded community that offers **four Har-Tru tennis courts.**

You can choose yours now, and move in for the Summer Season. So come see Woodridge. You'll choose the Hamptons home that gives you more quality and more value for your money. Woodridge.

Woodridge

Lumber Lane, Bridgehampton, New York.
On-site office (516) 537-2500.
A joint venture of Goodstein Management, Inc., and The Harmat Organization.
Directions: Take Route 27 to Bridgehampton. At the Monument, make a sharp left onto Lumber Lane. Proceed 1 mile to Woodridge signs on the right.

The complete offering terms for the Homeowners' Association are in an offering plan available from the Sponsor. H87-0139. Sponsor: Woodridge Homes Development Corp. This advertisement is not an offering to New Jersey residents.

Another Harmat development that has recently begun sales is Crossings at Quogue. Each of its sixteen homes comes with a two-acre lot, a tennis court, and a swimming pool. These houses are bigger (2,500 to 4,000 square feet), more customized, and more expensive than those at the Bridgehampton project; they range in price from $475,000 to $650,000.

The largest new development in the Westhampton area is Longtree Pond, an HOA community of 98 single-family homes on 134 acres. Each of these homes comes with an individual lot, ranging from three-quarters to a full acre, and its own swimming pool. Many of the homes face the pond after which the community is named, and heavily wooded nature trails and acres of open space contribute to the development's country atmosphere.

There are five different models, all post-modern or contemporary in design, which range from 1,900 to 2,800 square feet and sell for $275,000 to $375,000. Most of the master suites feature cathedral ceilings, expansive master baths, and skylights.

Robert Levitas, one of Longtree Pond's developers, expects buyers to be evenly divided between primary- and secondary-home owners. The latter are particularly attracted by the location—it's an hour closer to the city than is East Hampton. "Between full-time residents and those with summer homes," says Levitas, "Westhampton is drawing a broad spectrum of people of differing life-styles and age groups."

CROSSCURRENTS

The Long Island region, with a population of about 2.7 million, continues to grow and change. Suffolk accounted for 80 percent of the Island's 10,000-plus new units last year, and its population increased by 2 percent. The population of Nassau County, on the other hand, is just beginning to see some growth after a period of slight decline.

Development trends on the Island are moving in crosscurrents. The primary-home market is moving from west to east—as prices escalate close to the city and the regional economy creates demand for housing farther out on the Island. The secondary-home market, meanwhile, is moving from south to north and radiating out from the crowded and expensive Hamptons.

In general, the residential-real-estate markets in the entire metropolitan area have been strong in the past decade, and many Long Island properties have realized extraordinary gains. Although the pace of development is beginning to slow, barring a serious downturn in the economy, Long Island real estate should continue to perform well. ●

PRIME PROPERTIES

New York's luxury-residential market continues to offer a range of options for those wedded to an urban life-style. With the approach of summer, however, even resolute city dwellers may find themselves wishing to combine country living with easy access to Manhattan.

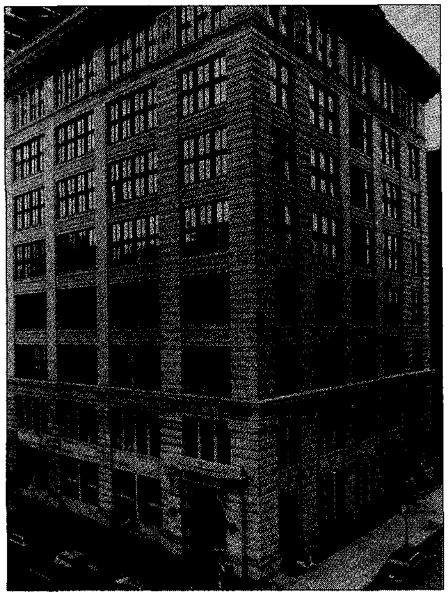
Long Island, with its appealing beaches and cozy towns, offers a desirable choice of first- and second-home sites. For those with even greater wanderlust, Florida's elegant new condominiums may afford the perfect combination of luxurious living and the outdoors.

Here is a selection of currently available properties. Unless otherwise noted, all listings are condominiums or rentals. Prices reflect April's market, and are subject to change. Not all of the unit types may still be available. Services listed under "Amenities" may be provided on a fee basis. As a location guide, an advertisers' map appears on page 2A. Manhattan neighborhoods have been color-keyed to the map.

THE VILLAGE

Houston Street–14th Street
Hudson River–East River

PRINTING HOUSE CONDOMINIUMS



421 Hudson Street, NYC.
SALES: Habitations Limited, Inc., 212-675-2680.
10 stories; 184 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Duplex			
1-bdrm	725-925	$227-300K	$150-200
2-bdrm	900-1,390	$326-436K	$180-280
Duplex townhouse			
2-bdrm	876	$340-360K	$180
Triplex townhouse			
2-bdrm	1,240	$525K	$254
Duplex penthouse			
1-bdrm	725-1,100	$248-403K	$150-200
2-bdrm	1,037-1,390	$326-496K	$212-285

*Because of J-51 tax abatement, no taxes until 1993.

AMENITIES: Landscaped courtyard, doorman, health club with 20' x 30' swimming pool, pets allowed, closed-circuit-television security system, solar heating, valet services.

APARTMENTS: All: Oak floors. Some: Bathroom adjoining each bedroom, walk-in closets, formal dining room, dressing room, room-size entry gallery, oak-parquet floors, foyer, eat-in kitchen, pass-through kitchen, powder room, skylight, terrace, oversize windows.

CEILING HEIGHTS: 16'–17'.

LOWER MIDTOWN

14th Street–34th Street
Hudson River–East River

CHATHAM IN CHELSEA

445 West 19th Street, NYC.
SALES: Select Properties, Inc., 212-645-0019.
10 stories; 70 residential units.
Projected occupancy date: Summer 1988.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	437-489	$120-127K	$180-196
1-bdrm	548-582	$150-161K	$226-256
Duplex penthouse			
3-bdrm	1,325	$476K	$707

AMENITIES: Landscaped courtyard, pets allowed, intrusion alarms in apartments, closed-circuit-television security system, rooftop sun deck.

APARTMENTS: All: Oak floors, pass-through kitchen. Some: Balcony, cathedral ceiling, fireplace, foyer, powder room, terrace, whirlpool bath, floor-to-ceiling windows.

CEILING HEIGHTS: 8'–16'.

The listings in this special advertising section have been compiled by New York Magazine *with the help of developers, sales-and-marketing agents, and advertising and public-relations firms, and the magazine cannot be responsible for their accuracy. Nothing here should be construed as an offer to sell or a solicitation of an offer to buy any of the properties herein.*

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at THIRD AVENUE
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THE MILAN

120 West 23rd Street, NYC.
RENTALS: The Feathered Nest, Inc., 212-463-9000.
15 stories; 42 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
Studio	560	$1,375
2-bdrm	965-1,035	$2,225-2,900
3-bdrm	1,250-1,300	$2,990-3,540

AMENITIES: Doorman, valet dry cleaning, intrusion alarms in apartments, closed-circuit-television security system, maid and valet services.

APARTMENTS: All: Balcony/terrace, bathroom adjoining each bedroom, marble bathroom, oak-parquet floors, foyer, whirlpool bath, floor-to-ceiling windows, wall-to-wall windows. Some: Fireplace, pass-through kitchen, marble powder room.

CEILING HEIGHTS: 9'–9'10".

MIDTOWN

34th Street–57th Street
East River–Hudson River

THE HIGHPOINT

250 East 40th Street, NYC.
SALES: Real Estate Showcase New York,
Tedd Sullivan, Edward Bissen, 212-986-8000.
50 stories; 236 residential units.
Projected occupancy date: Fall 1988.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	447-507	$160-190K	$259-291
1-bdrm	672-848	$214-296K	$380-475
2-bdrm	966-1,547	$317-666K	$539-877
3-bdrm	1,547	$586K	$856
Penthouse			
3-bdrm	2,180-2,205	$1,200K	$1,172-1,185
Duplex penthouse			
3-bdrm	2,685-2,707	$1,600K	$1,839-1,848

*Real-estate tax included.

AMENITIES: Concierge, doorman, health club with 20' x 40' swimming pool, housekeeping services, lounge, intrusion alarms in apartments, closed-circuit-television security system, video intercom, separate storage area, maid and valet services.

APARTMENTS: All: Marble bathroom, oak-parquet floors, pass-through kitchen, oversize windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closets, formal dining room, dressing room, room-size entry gallery, fireplace, foyer, marble powder room, terrace, washer/dryer, whirlpool bath, wall-to-wall windows, wraparound windows.

CEILING HEIGHTS: 8'6"–14'.

WORLDWIDE PLAZA

830 Eighth Avenue, NYC.
SALES: Manhattan Marketing, Inc., Stephen T. Jackson, 212-997-1122.
39 stories; 654 residential units.
Projected occupancy date: Winter 1988/89.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	370-490	$135-175K	$275-315
1-bdrm	585-770	$180-250K	$426-588
2-bdrm	1,000-1,100	$300-462K	$740-800
Duplex			
1-bdrm	750-800	$265-315K	$690
2-bdrm	1,350-1,400	$450-540K	$1,000
Penthouse			
2-bdrm	1,200	$530-730K	$805-900

*Real-estate tax included.

AMENITIES: Baby-sitting, catering, concierge, landscaped courtyard, doorman, valet dry cleaning, attended garage, health club with 25' x 82' swimming pool, housekeeping services, limousine service, pets allowed, intrusion alarms in apartments, PBX intercom, 24-hour security guards, butler, maid, and valet services.

APARTMENTS: All: Oversize windows. Some: Balcony, bathroom adjoining each bedroom, marble bathroom, walk-in closet, formal dining room, fireplace, herringbone-pattern oak floors, oak-parquet floors, foyer, garden, pass-through kitchen, marble powder room, terrace, washer/dryer, bay windows, wraparound windows.

CEILING HEIGHTS: 8'3"–11'.

UPPER EAST SIDE

57th Street–96th Street
Fifth Avenue–East River

LE TRIOMPHE

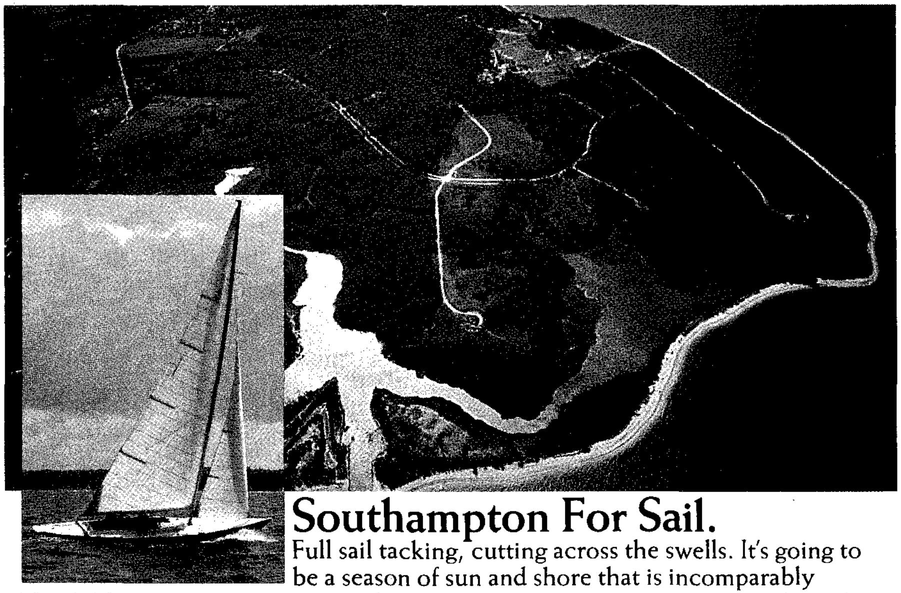
245 East 58th Street, NYC.
RENTALS: Raskin, Matza & Cohen, Inc., Melissa Heimlich, 212-838-7887.
29 stories; 160 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
1-bdrm	700-1,000	$2,400-3,000
2-bdrm	1,330-1,500	$3,350-4,350
3-bdrm	2,000	$6,150-6,700
Duplex penthouse		
2-bdrm	3,688	$19,500*
3-bdrm	2,541	$10,500

*Includes 12' x 20' private swimming pool.

AMENITIES: Banquet/meeting room, concierge, doorman, valet dry cleaning, health club with 18' x 36' swimming pool, maid service, pets allowed, intrusion alarms in apartments, sun deck.



Southampton For Sail.

Full sail tacking, cutting across the swells. It's going to be a season of sun and shore that is incomparably North Haven Point. Here, magnificent homesites—2 acres and more—share the exclusive beaches on a 400-acre peninsula in Southampton.

Bounded by this breathtaking private shoreline, the North Haven Point summer is filled with sailing, swimming, wind surfing and water skiing.

A short stroll through preserved woodlands and back to the perfect country estate. Whether a hidden carriage house or waterfront manor, every estate will be traditionally crafted to the designs of your architect or ours.

Summer in Southampton. North Haven Point for sale.

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Viewings by appointment. Please call 516-725-3400.
Select sites, each sharing a private beach in Southampton, from $250,000 to over $1,000,000. Financing available.
Sales Office: On the Water at Main Street, Sag Harbor, N.Y. 11963

The complete offering terms for the homeowners association are in an offering plan available from the sponsor. File #H86-0118.

KNOCKOUT PENTHOUSE!

This three bedroom duplex plus den, 2½ baths, roof terraces, wood-burning fireplace, double-height ceilings, breathtaking views of the city and river, marble baths, jacuzzi, gourmet kitchen, skylight, oak floors, huge closets and so much more, is the unanimous champ of Manhattan penthouses.

Call now about this phenomenal condo at a price so affordable it will knock you out!

212-645-0019

CHATHAM · IN · CHELSEA

Exclusive Sales Agent: SELECT PROPERTIES, INC.
Offering By Prospectus Only

EQUAL HOUSING OPPORTUNITY

APARTMENTS: All: Oak-parquet floors, floor-to-ceiling windows. Some: Balcony, bathroom adjoining each bedroom, marble bathroom, walk-in closet, room-size entry gallery, fireplace, foyer, eat-in kitchen, marble powder room, sauna, whirlpool bath.

CEILING HEIGHT: 8′6″.

THE COLORADO

201 East 86th Street, NYC.
RENTALS: Raskin, Matza & Cohen, Inc.,
212-860-7200.
35 stories; 256 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
1-bdrm	600-700	$1,510-1,805
Jr. 4	800	$1,870-2,000

AMENITIES: Concierge/doorman, pets allowed, intrusion alarms in apartments, landscaped rooftop sun deck.

APARTMENTS: All: Oak-parquet floors, pass-through kitchen, oversize windows. Some: Bathroom adjoining each bedroom, walk-in closet, foyer, powder room.

CEILING HEIGHT: 8′4″.

UPPER WEST SIDE

57th Street–96th Street
Hudson River–Central Park West

LINCOLN TOWERS

140, 150, 160, 165, 170, 180,
185, 205 West End Avenue, NYC.
SALES: M. J. Raynes Incorporated, 212-769-1580.
29 stories (3 buildings), 30 stories (5 buildings);
3,838 residential units total.
Cooperative conversion.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Maintenance
Studio	565-641	$129-185K	$375-540
1-bdrm	788-1,094	$183-272K	$530-750
2-bdrm	1,192-1,400	$308-397K	$855-1,107

AMENITIES: Bicycle room, children's playgrounds, concierge, courtyard, attended garage, pets allowed, closed-circuit-television security system, 24-hour security guards, separate storage area.

APARTMENTS: All: Oak-parquet floors, oversize windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closets, dressing room, foyer.

CEILING HEIGHTS: 8′9″–9′6″.

LONG ISLAND

ATHEM PONDS

Brokaw Drive, Glen Cove.
SALES: A. D. Development Ltd., Dorothy Dixon,
516-676-0200.
2 stories; 56 townhouse units.
Homeowners association.
Projected occupancy date: Spring 1989.

COST

Unit	Sq. Ft.	Price	Homeowners Dues
Townhouse			
3-bdrm	3,330-3,700	$599-750K	$387

AMENITIES: Banquet/meeting room, 24-hour gatekeeper, 20′ x 50′ outdoor swimming pool with sun deck, tennis courts. Located on 63 acres of woodlands and meadows with two ponds and jogging paths. Forty minutes to midtown Manhattan via LIRR; 50 minutes by car.

APARTMENTS: All: Walk-in closets, formal dining room, room-size entry gallery, fireplace, oak floors, eat-in kitchen, powder room, washer/dryer, whirlpool bath, oversize windows. Some: Bathroom adjoining each bedroom, atrium ceiling, interior courtyard, pantry, patio, study, bay windows.

CEILING HEIGHTS: 8′–18′.

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In Spring, a young man's–or woman's–fancy turns to…remodeling. And to help you along, Peoples Westchester Savings Bank is offering low-cost Co-op Improvement Loans. With rates designed to fit in perfectly with any of your plans.

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So if now is the time for you to fix up your place, now is the time for you to come into ours.

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FOR THE PRICE OF A ONE-BEDROOM APARTMENT IN THE CITY, YOU COULD BUY A HOUSE ON AN ACRE OF LAND IN EASTERN LONG ISLAND.

HUNTERS RUN

South Street, Manorville.
SALES: Renee Stark, 516-874-2525.
2 stories; 82 single-family homes.
Lot size: 1-1½ acres.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price
4-bdrm	2,700-3,000	$305-340K
5-bdrm	3,000-3,500	$345-385K

AMENITIES: Intrusion alarms in homes. Golf, sailing, and tennis nearby. One hour and ten minutes to midtown Manhattan via LIRR; 1½ hours by jitney.

HOMES: All: Basement, cathedral ceiling, walk-in closets, formal dining room, dressing room, room-size entry gallery, fireplace, oak floors, two-car garage, eat-in kitchen, service-island kitchen, pantry, patio, porch, skylight, 20' x 40' private swimming pool, washer/dryer, whirlpool bath, bay windows, oversize windows, Palladian windows, wall-to-wall windows, wraparound windows. Some: Attic, bathroom adjoining each bedroom, den, wraparound porch.

CEILING HEIGHTS: 8'–25'.

LONGTREE POND

Old Country Road, Eastport/Westhampton.
SALES: Mallard Pond Associates, 516-325-0605.
1, 2 stories; 98 single-family homes.
Lot size: ¾-1 acre.
Homeowners association.
Projected occupancy date: Fall 1988.

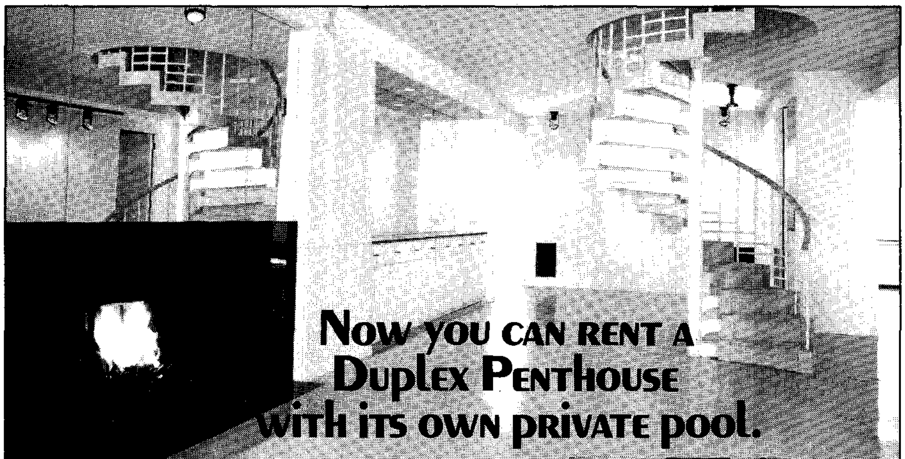
COST

Unit	Sq. Ft.	Price
3-5 bdrm	1,900-2,800	$275-375K

AMENITIES: Tennis courts. Golf and sailing nearby. Postmodern and contemporary ranch and two-story homes located on 134 wooded acres, swimming pond. One hour and 40 minutes from midtown Manhattan via LIRR; 1½ hours by car.

HOMES: All: Walk-in closet, fireplace, two-car garage, powder room, 18' x 32' to 20' x 40' private swimming pool, whirlpool bath. Some: Bathroom adjoining each bedroom, breakfast room, carpeting, cathedral ceiling, walk-in closets, den, formal dining room, oak floors, pass-through kitchen, service island kitchen, porch, skylight, bay windows, oversize windows.

CEILING HEIGHTS: 8'–18'.



Now you can rent a Duplex Penthouse with its own private pool.

Presenting Manhattan's most spectacular residence for lavish living and grand entertaining.

UPPER LEVEL

- Private Skylit Swimming Pool.
- Solarium with Sauna, Bath and Barbeque.
- Spectacular 360 degree City and River Views from Balcony and 900 Sq Ft Wrap Terrace.

RESIDENTIAL LEVEL

- 38' x 14' Living Room with Wood-Burning Fireplace, Balcony and Wet Bar.
- Formal Dining Room with Designer Built-ins.
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Le Triomphe features both 24-hour doorman and concierge, a complete health and fitness club, a/v equipped conference room, and full maid/valet service availability.

LE TRIOMPHE

245 East 58th St.
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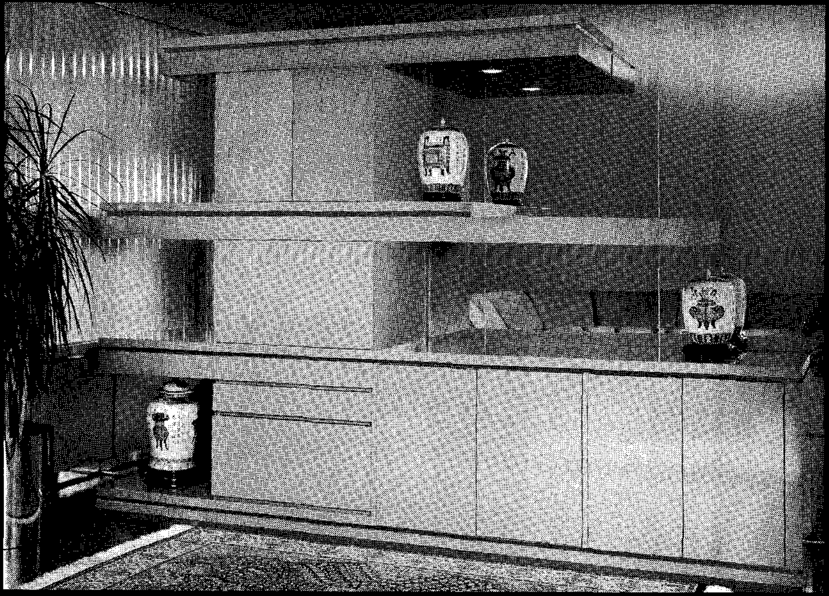
Other penthouse units available.

Exclusive Rental Agent:
RASKIN MATZA & COHEN
Broker Participation Invited.



WOODEX

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28 total units on sixty acres, 14 designs to choose from, 2-4 bedrooms with 1600-1300 square feet. Tennis courts, swimming pools and jacuzzies call for a brochure and an appointment 637-0096 or 298-3225

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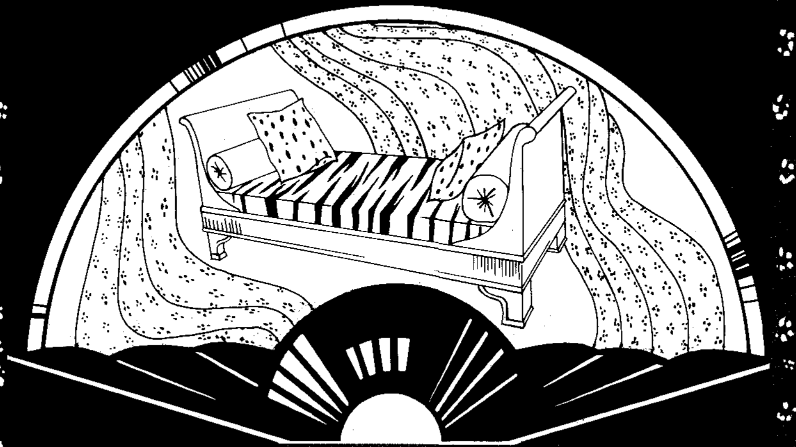
36 Main Street, Lenox, Massachusetts

LIVE YOUR FANTASY
D.H.D. Ltd. Interior Design Team
Director of Design: Dick Halpern A.S.I.D.



Designer Furniture and Accessories at Designer Net Cost.

D.H.D. Ltd.
Showroom: 1550 Lemoine Ave
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(201) 224-8844
(212) 752-5872

Directions: From NY
Upper ramp of GW Bridge
to first Fort Lee exit
Lemoine Avenue
½ mile South

WOODRIDGE

Lumber Lane, Bridgehampton.
SALES: Woodridge Homes Development Corp., Dana Berger, 516-537-2500.
1, 2 stories; 52 single-family homes.
Lot size: ¼–1¼ acres.
Homeowners association.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Homeowners Dues
3-bdrm	1,800	$285–325K	$47
4-bdrm	2,332	$335–365K	$47

AMENITIES: Pets allowed, tennis courts. Contemporary and traditional homes located on 57 acres of wooded land with footpaths and picnic areas. Golf and sailing nearby. Three hours to midtown Manhattan via LIRR; 2¼ hours by jitney; 1½ hours by car.

HOMES: All: Basement, bathroom adjoining each bedroom, walk-in closet, fireplace, oak floors, powder room, 16' x 32' to 20' x 40' private swimming pool with sun deck, washer/dryer, whirlpool bath. Some: Atrium ceiling, cathedral ceiling, walk-in closets, den, formal dining room, eat-in kitchen, service island kitchen, pass-through kitchen, pantry, porch, skylight, oversize windows, semi-circular arched windows.

CEILING HEIGHTS: 8'–18'.

NORTH HAVEN POINT

North Haven Point, Sag Harbor/Southampton.
SALES: Lazard Realty, Inc., 516-725-3400.
131 homesites;
Lot size: 2–4½ acres.
Homeowners association.
Road and utility improvements completed.

COST

Lot	Price	Homeowners Dues
Upland		
2–4½ acre	$250–350K	$25
Waterfront		
2–4½ acre	$475–950K	$25

AMENITIES: Waterfront estate community located on 375-acre peninsula ringed by Shelter Island Sound, Noyack Bay, and Genet Creek. Sponsor-financing packages available for land purchase. Design and construction services for custom-crafted homes offered. Architectural-and-environmental-review board. Secluded homesites connected by private roads; eighty acres of preserved woodlands with jogging and nature trails; 15 acres of private beach. Boating, fishing, sailing, water sports, and golf nearby. Forty minutes by air from LaGuardia to East Hampton; 2½–3 hours from midtown Manhattan via LIRR; 2 hours by jitney or car.

FLORIDA

MYSTIC POINTE

3580 Mystic Pointe Drive, North Miami Beach.
SALES: Michael Goldstein, 800-345-4984.
18, 30, 40 stories (4 buildings);
1,268 residential units total.
Ready for occupancy.

COST Unit	Sq. Ft.	Price	Common Charges
1-bdrm	753-1,091	$83-142K	$131-183
2-bdrm	1,181-1,441	$83-235K	$196-235
3-bdrm	1,687-2,264	$163-292K	$252-385
Penthouse			
2-bdrm	1,358	$173K	$208
3-bdrm	1,687-2,264	$239-338K	$252-385

AMENITIES: Exercise room with sauna, garage, 24-hour gatekeepers, housekeeping services, pets allowed, three outdoor swimming pools with landscaped sun decks, tennis courts, valet services. Marina, promenade, and lakeside shopping gazebos. Golf course adjacent to property.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, marble bathroom, carpeting, walk-in closet, dressing room, foyer, eat-in kitchen, washer/dryer, oversize windows. Some: Pass-through kitchen, marble powder room, whirlpool bath.

CEILING HEIGHTS: 8′2″–9′5″.

TRUMP PLAZA OF THE PALM BEACHES

525 South Flagler Drive, West Palm Beach.
SALES: The Trump Corporation, 305-655-2555.
33 stories; 221 residential units.
Ready for occupancy.

COST Unit	Sq. Ft.	Price	Common Charges
2-bdrm	1,927-2,091	$301-462K	$419-455
3-bdrm	2,091-3,615	$363-515K	$455
Penthouse			
2-bdrm	1,910-2,106	$439-540K	$419-455
3-bdrm	2,106-3,841	$490-1,800K	$455

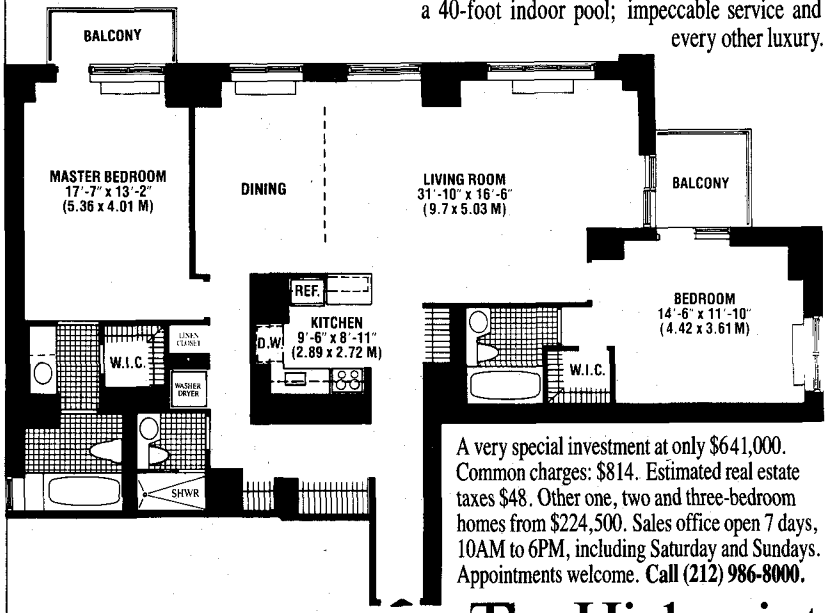
AMENITIES: Business center, concierge, doorman, attended garage, health club with two outdoor swimming pools, pets allowed, intrusion alarms in apartments, closed-circuit-television security system, 24-hour security guards, tennis court, butler, maid, and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, walk-in closets, dressing room, foyer, terrace, washer/dryer, whirlpool bath. Some: Breakfast room, den, formal dining room, fireplace, eat-in kitchen, marble powder room.

CEILING HEIGHTS: 9′–14′.

High and Mighty

This dramatic 1,601 square-foot, 2-bedroom, 3-bath, 2-balcony condominium is one of only three homes on the 42nd floor—where the Skyline and River views are truly breathtaking. The Highpoint also features a soothing waterfall and garden plaza; a state-of-the art, private health spa; a 40-foot indoor pool; impeccable service and every other luxury.



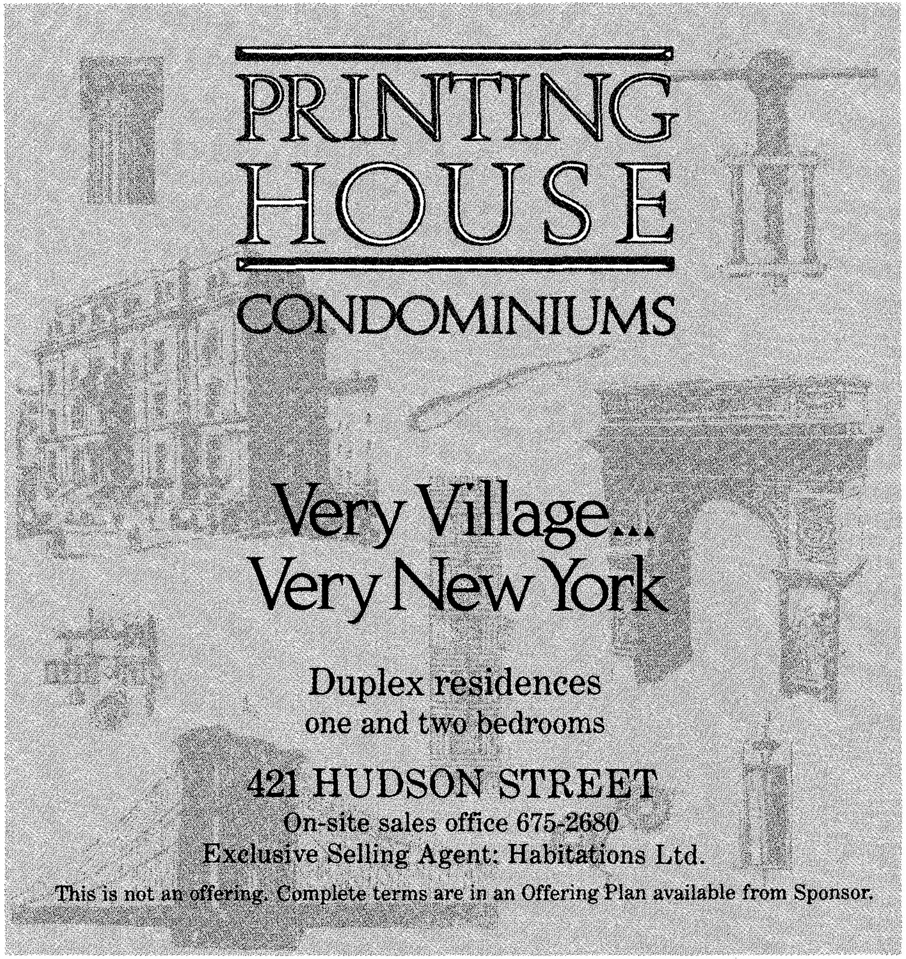
A very special investment at only $641,000. Common charges: $814. Estimated real estate taxes $48. Other one, two and three-bedroom homes from $224,500. Sales office open 7 days, 10AM to 6PM, including Saturday and Sundays. Appointments welcome. **Call (212) 986-8000.**

The Highpoint

Exclusive sales and marketing:
REAL ESTATE SHOWCASE NEW YORK

250 East 40th Street, New York, New York 10016

The complete offering terms are in an offering plan available from the Sponsor.



PRINTING HOUSE
CONDOMINIUMS

Very Village...
Very New York

Duplex residences
one and two bedrooms

421 HUDSON STREET
On-site sales office 675-2680
Exclusive Selling Agent: Habitations Ltd.

This is not an offering. Complete terms are in an Offering Plan available from Sponsor.

The Insatiable Critic/Gael Greene

TRACKING METRO

"...At faintly fuddy-duddy Metro, free for the first time to whisk to his own beat, Patrick Clark is cooking better than ever..."

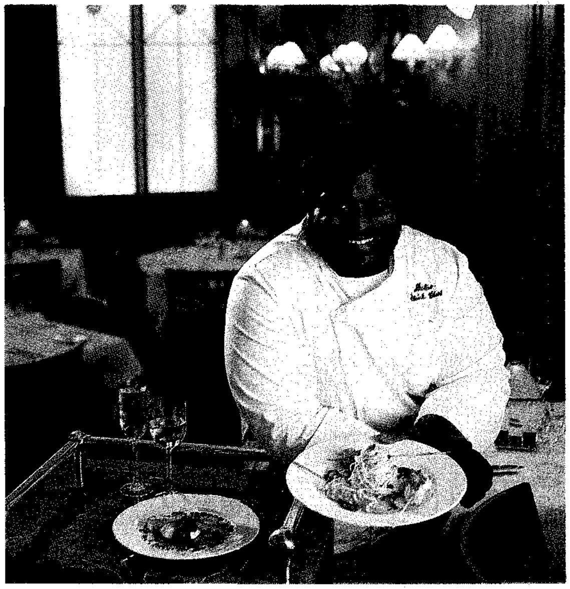
YES, IT IS FAINTLY FUDDY-DUDDY. DIFFICULT to imagine the twerps and trollops of the night blissing out here, or Mortimer's menagerie hurling itself westward. As one explorer from the volcano's edge lamented, "This isn't fun at all."

It's not that Patrick Clark's new **Metro** is all that calculatedly stuffy—the easy shirt sleeves of the wait crew, guys in ponytails, lighten the stodge. But the subdued, neo-Pullman setting, with its discreet charms—light mahogany paneling, deep-emerald banquettes, filtered light, designer Adam Tihany's whimsical chairs—can't help but please the haute bourgeoisie, the well-heeled burghers of the neighborhood. And free for the first time to whisk to his own beat, Clark is cooking better than ever.

At first, it's a shock. We expected a little slouch—the clattery clubbyhole of West Side Luxembourg or the artless downtown laissez-faire of Odeon, where till last year Clark created the menus and bossed the kitchens. But having scoured the town for a station all his own and settled on what was once Adam's Rib in the venerable Volney, Clark is wisely focused. The kiss of chic is too often the kiss of death.

The pension plans and trust funds have long legs in this Zip Code, with dividends to cover the tab at Metro—reasonable if one is nibbling a bit from the low end of the menu, dizzying if one gives in to foie gras, lobster, and a $5 double espresso (appetizers $6 to $18, entrées $15 to $30). And after-theater or fleeing the rubber-veal charity ball or bruised by rejection at some velvet rope, early nightlifers may find calm and comfort at Clark's 11:30 supper with sparkling salads ($7 to $14.50), omelets ($6.75), or chunks of impeccably cooked swordfish and salmon en brochette served with a delicious swirl of pasta ($16).

Be warned. Early on, the kitchen creaks. Timing is off. "Your table isn't ready yet," a hostess greets us, with an aggressive snap that suggests we are to blame for a prompt arrival. Grumbling quartets are stacked in the bar at 8:30. I suspect the perky greeter thinks her cheekiness reflects confidence and sophistication rather than arrogance. "If you walk slowly, your table might be ready when you get there," she instructs. We amble along on the handsome Oriental runner, through the arched tunnel with its lovely pastel stenciling—but not slowly enough. Bread plates have been forgotten. And we need that crusty bread, because it will be 9:30 before appetizers arrive, each thoughtfully delivered to the wrong person.



METRO: *Patrick Clark does it his way.*

How quickly the sulks fade away. The food is very good, straightforward, happily untortured. For my taste, the chicken could spend less time in its clay-pot roaster. And at times, someone goes berserk with the saltshaker: Two little ovals of duck mousse are salted beyond redemption, as is otherwise beautifully cooked halibut on a nest of vegetable-dotted couscous trailing hints of exotic spices. But thin and elegant buckwheat crêpes sandwich a trio of enticements—a plop of good black caviar, a seduction of crème fraîche, one perfect poached egg—all napped by chive-flecked butter.

If you're lucky, there will be a rich cache of crabmeat in beignet, or the sea taste of oysters and earth scent of morels perfuming a creamy glazed gratin, among the changing daily specials. And there is always the menu's warm squab salad on a tumble of splendid greens laced with cabbage and thinnest string beans, and delicate sautéed sweetbreads with mushrooms on wild greens in a hit of hazelnut oil. A toss of chicorée frisée and Roquefort with meaty lardons and garlicked croutons is fresh and intense. And a lemony sauce plus the tapestry of textures gives oomph to a chicken-and-artichoke terrine.

Veal stock and caramelized onions emphasize the meatiness of a monkfish steak (just a shade too cooked for our gathering of rare-fish fans), and the tang of black-olive-infused butter works brilliantly with swordfish (though tonight's is somewhat soft and grainy). But one evening's rouget-barbet (an import from the Indian Ocean, according to our waiter) is perfection in a saffroned cream.

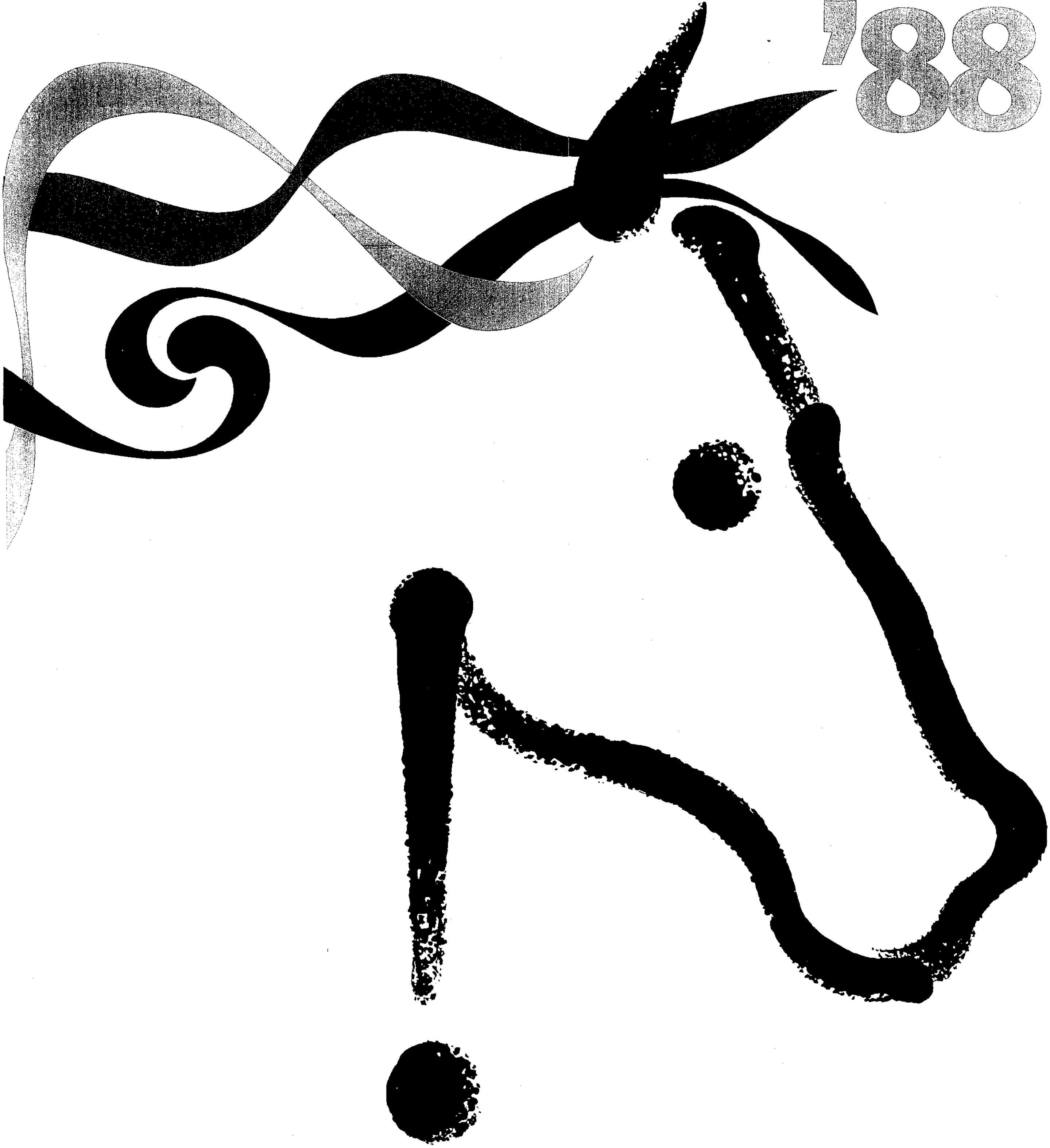
Asparagus and fava beans are fine springtime accents for sweetbreads. Wild mushrooms, asparagus, and saffron flavor excellent risotto. Buttery potato pancakes and whole roasted cloves of garlic come with that crusty clay-baked chicken (when I ask for it "not too cooked" on the second tasting, the dark meat is exactly right, the white meat still a bit too dry). The Indian spicing and almonds of the lamb loin are a question of taste, but the tangle of fried onions is irresistible. And I forgive the fussiness of a puff-pastry boat with the roasted breast of duck because the mango-ginger-and-lemon-peel chutney it carries is luscious, and I am truly content with so much that I've tasted.

Metro's wine list is admittedly young, but it's nicely eclectic, with a few half-bottles and enough listings at $15 or under to please penny-pinchers. The '80 Calon-Ségur is ripe and tasty, and only $20.

Pastry chef Vicki Wells does crème brûlée with an expert crackle, but most everything else is sweet or very sweet. Still, I am quite happy with chocolate-pecan cake in bourbon crème anglaise, and gossamer vanilla crisp with tart lemon cream. I even have a weakness for marzipan, as in the cherry-and-almond tart. The dark-and-white-chocolate mousse

Photograph by Mark Ferri.

BELMONT HORSEFAIR™ '88



June 4-12

To anyone who has ever…
Put a child on a pony,
Watched John Wayne ride into the sunset,
Enjoyed a dude ranch weekend,
Cantered across a country meadow,
Prayed for the cavalry to come…
And for everyone who has ever cheered a thoroughbred in the stretch run…

The first-ever *Belmont HorseFair '88* rides into town Saturday, June 4th, through Sunday, June 12th (except Tuesday, June 7th). It's eight days of fun for the whole family. And that means hayrides, merry-go-rounds, cotton candy, hot dogs, popcorn, parades, surprises, movie stars, bands, and all the horses of your dreams. There'll be horses racing, horses dancing, horses flying through the air, horses to pet, horses to ride, and horses that might make you a lot of money. Plus some cows and a fox! And much more—all leading up to the 120th running of the Ultimate Test of Champions, the *Belmont Stakes*®, Saturday, June 11th. Here are just a few of the events that will take center stage at Belmont Park for the first time ever:

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High-stepping Saddlebreds, Thoroughbreds, Andalusians, Palominos and Arabians in native costumes. Morgan horses, Quarter horses, Paso Finos and Paints. They'll take your breath away as they *walk* across the finish line. And they'r off everyday at noon.

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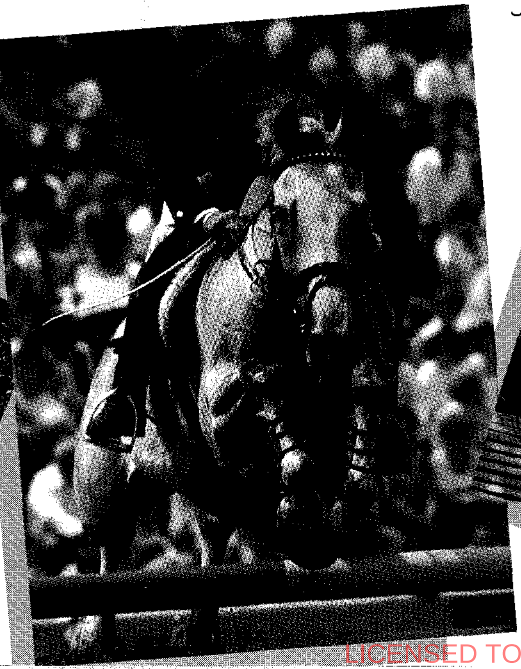

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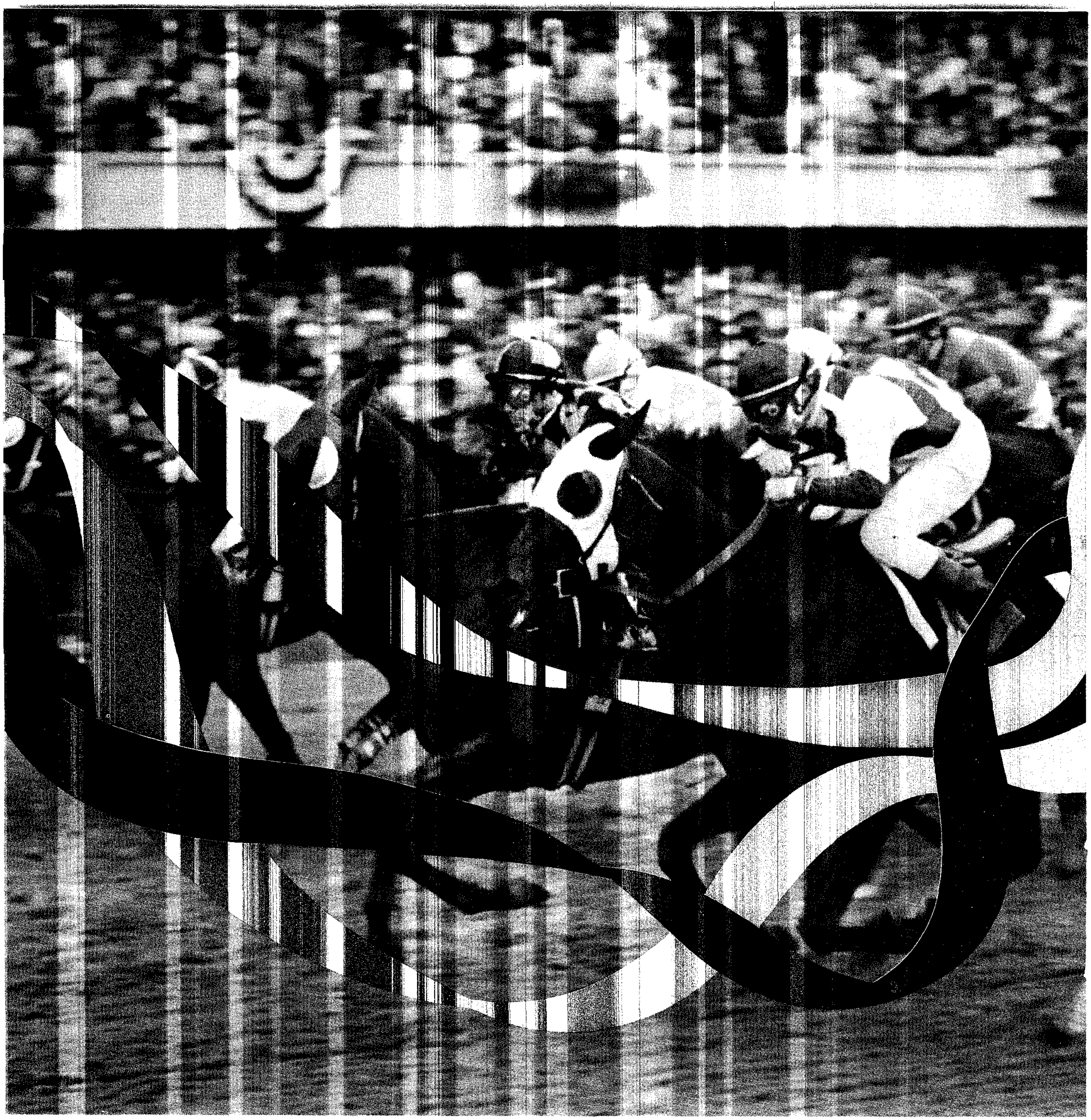
The fun begins at 10AM everyday (except Tuesday, June 7th). Admission is Free 'til 11AM, (Saturday, June 11th, until 9:30AM). But don't wait 'til then... Come at 7:30AM for Breakfast at Belmont and make a day of it!



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with its crunch of almond tuile could use more of its intense chocolate sauce. Sorbet can be lackluster, flavors indistinct. Chocolates, curls of cookie, and mini-napoleons arrive with coffee.

How long will it take for Clark to master clockwork timing? Already the pressure is building, the house booked weeks ahead for prime time. "We've got a wonderful long lease," he says. "We want to become a neighborhood fixture." There are no uptight dress codes. "If you look good, fine . . . we don't want to be stuffy Upper East Side. I want to see myself grow." Once his rookie staff hits a professional stride, he plans to create prix fixe dinners and a tasting menu.

Clark's father, a Restaurant Associates chef in the Joe Baum era, tried to persuade his son to stay out of the kitchen. "It's too tough on family life," he said. But Patrick had been experimenting at the stove since the age of nine. His mother still marvels at how much money he spent on cream cheese the day he tossed three cakes in the garbage trying for his fantasy cheesecake.

Plucked from the graduating class at New York City Technical College to apprentice in the kitchen of Regine's, Clark spent a season prepping for the disco's debut in Eugénie-les-Bains under Michel Guérard. He's not been back to France in ten years, but he reads—Joël Robuchon's cookbook is a current stimulant.

And he clearly is in love with breakfast (entrées $8 to $17). The basket of homemade biscuits, muffins, and fruit breads alone, with vividly scented strawberry preserves, makes Metro worth a detour. There is homemade sausage, too, more butter-steeped potato pancakes with heavenly applesauce, and wild-rice-studded griddle cakes, plus eggs every which way—Benedict, sardou, in a country omelet with potatoes and slab bacon, or soft (the way I always ask for them but rarely am indulged), like curdled hollandaise, in a ring of fresh morels (perhaps an excess of morels because I've been recognized).

The Sunday crowd is well dressed, decidedly geriatric, with a sprinkling of families, very East Side. And as I leave, the maître d' approaches a middle-aged couple: "We're just looking," the man says, "because we're moving into the neighborhood." He is studying the menu, jotting down prices. Shivers of chic and electric thrills are the last thing he's looking for.

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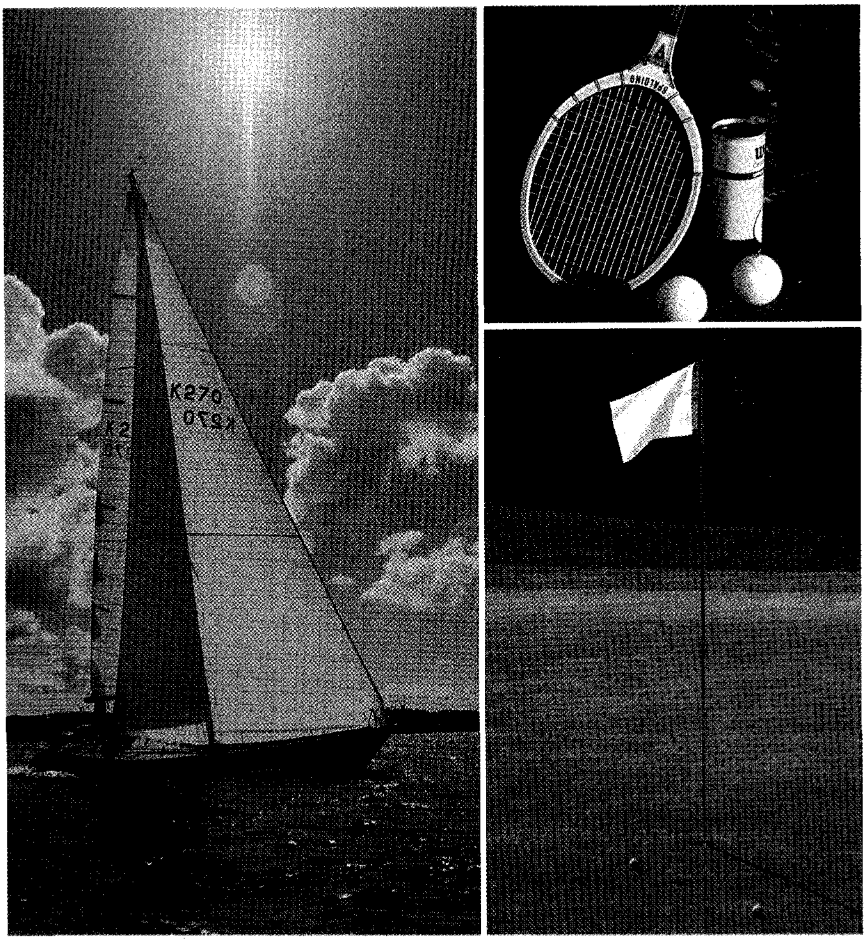

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Movies/David Denby

WALLOW

> "...George Lucas's boring *Willow* turns us into mere connoisseurs of special effects. Little else is worth responding to..."

Willow, THE NEW FANTASY-SPECTACLE produced by George Lucas (Ron Howard directed), features, at its climax, a fire-breathing monster with *two* heads. I'm not sure how the monster manages its double sets of teeth, jaws, and flames. (When it devours a man, who gets the tasty bits?) Indeed, I can barely tell you how the monster comes to exist or why it's there at all. First, you see, it appears in the form of a small, apelike creature called a Troll. But then a three-foot-tall Nelwyn (i.e., dwarf), wielding a magic wand, says some words over the Troll, whereupon the hairy thing falls into a moat, boils, and pops up again as a twin-domed beast. After devouring a few men, it explodes and flops back into the moat. Strange. A cameo appearance, I guess.

All one can be sure of is that the movie cost $35 million and that Lucas, having tasted the gall of defeat on *Howard the Duck,* was not about to leave anything out or stint on the thrills. *Willow* coarsely synthesizes elements from *The Wizard of Oz, Snow White and the Seven Dwarfs, Conan the Barbarian, Star Wars, Dragonslayer,* the Old Testament, and a few other sources—blockbusters all, especially the always raidable O.T., with its baby boy in the bulrushes, now converted, in deference to the times, to a baby girl. In brief, Lucas has covered his bets. Nothing in this exhausting, clangorous picture (whose story he devised) makes any sense, but there's lots *of* it, including good and bad sorceresses, love dust, much hacking and hewing, and a whole village of tiny Nelwyns. These last are played by a throng of more than 200 "little people" recruited from all over Europe ("The majority were not actors at all," the press notes inform us, sounding surprised). The Nelwyns are cute and industrious and highly matter-of-fact, and they live in cottages with thatched roofs. Think of them as Dukakis voters.

Set in a made-up world (the Middle Ages plus special effects), *Willow* doesn't play by any rules, except the rule of imitation: Steal, and steal big. It seems almost archaic to point out that the plot is pure gibberish and that the emotions of the movie are secondhand and crude, the special effects lurid, and the fantasy elements ill suited to one another. Archaic because, for about a decade, such things haven't mattered much in the summer season. Commercially speaking, the problem for Lucas and Howard was not to make sense but to top earlier summer movies in excitement. In *Willow,* vicious Death Dogs attack a village of little people; old women—rival sorceresses—punch one another in the face and send one another flying around the room; and a red-haired gurgling infant gets passed around like a rugger ball and is finally tied down and menaced with knives. Walt Disney, killing Bambi's mommy, was a bit of a sadist, too, but at least he knew when to stop.

CLOSE ENEMIES: *Joanne Whalley held hostage by Val Kilmer.*

Thrills! Thrills! Yet Lucas and Howard may have miscalculated on one point. *Willow,* with its grab bag of creatures large and small, its good and wicked witches, seems to have been designed for children—in any case, the movie is being incessantly advertised on Saturday-morning TV cartoon shows. But the picture is much too violent (and sometimes too grisly and disgusting) for anyone younger than, say, twelve or thirteen. Why has the MPAA given this thing a PG (rather than PG-13) rating? Surely, the lax, improper rating has nothing to do with the film's $35-million cost. The very thought is absurd; I don't know how such an outrageous idea could have entered my head.

The story, such as it is, revolves around that tiny baby. According to a seer, the little girl will someday threaten the power of the evil Queen Bavmorda (Jean Marsh), so the queen wants to kill it in some sort of awful rite. A Nelwyn named Willow Ufgood (Warwick Davis) tries to protect the babe, aided by the freebooter Madmartigan (Val Kilmer), a cocky, undisciplined soldier who, to a suspicious degree, resembles Harrison Ford's Han Solo of the *Star Wars* movies. Madmartigan falls for the queen's daughter, a bitch named Sorsha (Joanne Whalley), who, to the same degree, resembles Carrie Fisher's Princess Leia. Just like Han and the princess, these two banter skittishly. Meanwhile, the good guys are chased all over the place by the queen's army—it's the kind of plot held together by lines like "Oh, if only we could get to Tir Asleen Castle!" (They get there, and you say, "So what?") Shot in Wales and New Zealand, *Willow* features mucky, rain-soaked landscapes that miraculously give way to the whitest of white snowfields and then go back to muck again. Even nature is promiscuous.

Without its frequent close-ups of the beautiful baby, which always reacts, like some kind of puppy, exactly the way it's supposed to react, the movie would have no emotional anchor at all. The hero is

Photograph by Keith Hamshere.

little Willow, who, it seems, lacks the self-confidence to exercise his powers as a sorcerer, and the message of the movie is: Follow your heart and dare to be a sorcerer. And: Do what's right instead of acting selfishly. Ron Howard, who showed a talent for gentle fantasy, sex, and comedy in *Night Shift* and *Splash*, directs this stale, boring stuff with an exuberance that I find very depressing. The movie is spectacular but jangled and rhythmless. Howard's only real achievement is the way he mixes the creatures of different sizes. He turns *Willow* into a comedy of scale. In a single shot, there may be monsters, ordinary humans, Nelwyns, and, smallest of all, the Brownies, human-looking creatures only nine inches tall. They natter on in French-Canadian accents, diminutive versions of R2D2 and C-3PO.

Val Kilmer makes a likable stud-swashbuckler, and Jean Marsh, who has merry eyes, is a great nasty Queen Bavmorda—though after everything that baleful Queen Bav does to people, the way she simply goes up in smoke at the end is a bit disappointing. The movie turns us into mere connoisseurs of special effects: If we don't like the way someone dies, we feel cheated. For all the frenzy, there's little else worth responding to.

THOUGH SHOT ABROAD, *Willow* IS AN American movie. **The Manchurian Candidate** (look for it in the nabes) was made by a different country. It was a country in which grown-up men and women spoke to one another in consecutive sentences, sometimes with wit, sometimes with scorn, and almost always with a pleasure in the words themselves. It was a country in which the audience was expected to follow a complex, wild, but exhilaratingly logical plot; and also expected to follow, and take pleasure in, a satire of recent political history, including such things as McCarthyism, political paranoia, the selling of political candidates, and the rhetoric of conservatives and liberals. The audience was also assumed to enjoy the tricks of film technique—not special effects but the shifting of subjective points of view that camera and editing can provide.

That country, of course, was America in 1962. *The Manchurian Candidate,* a masterpiece, was hardly typical of American movies in the early sixties, but *at least it was made,* and one cannot imagine such a thing happening now (one can't even imagine the script's being read by a major studio). It stars Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury, all brilliant. It was written by George Axelrod, from Richard Condon's novel, and directed by John Frankenheimer. See it and weep for what American moviemaking has become. ■

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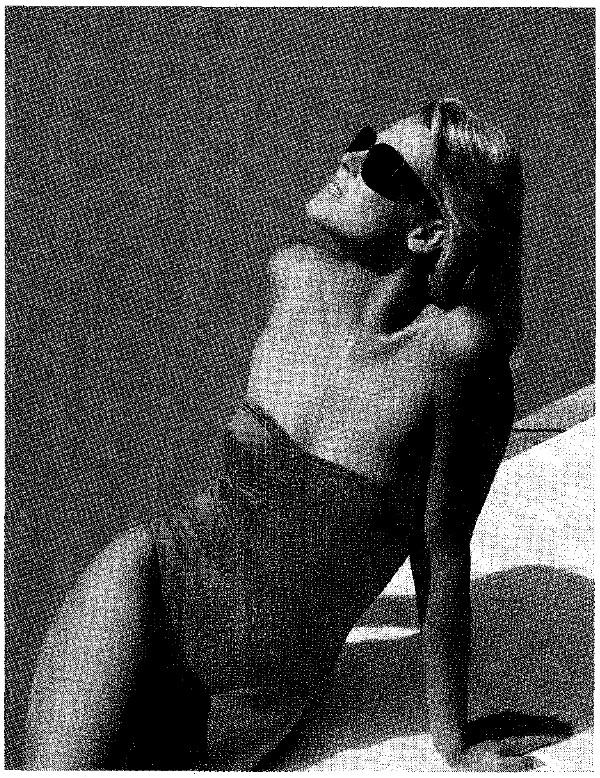

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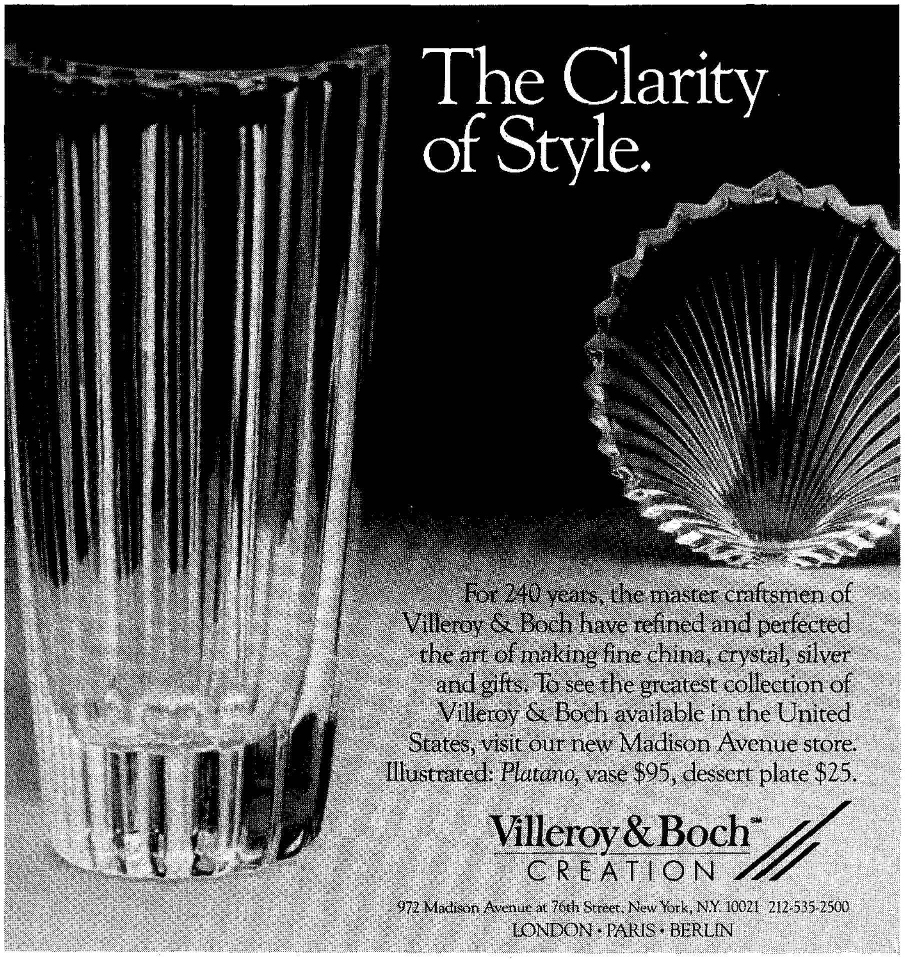

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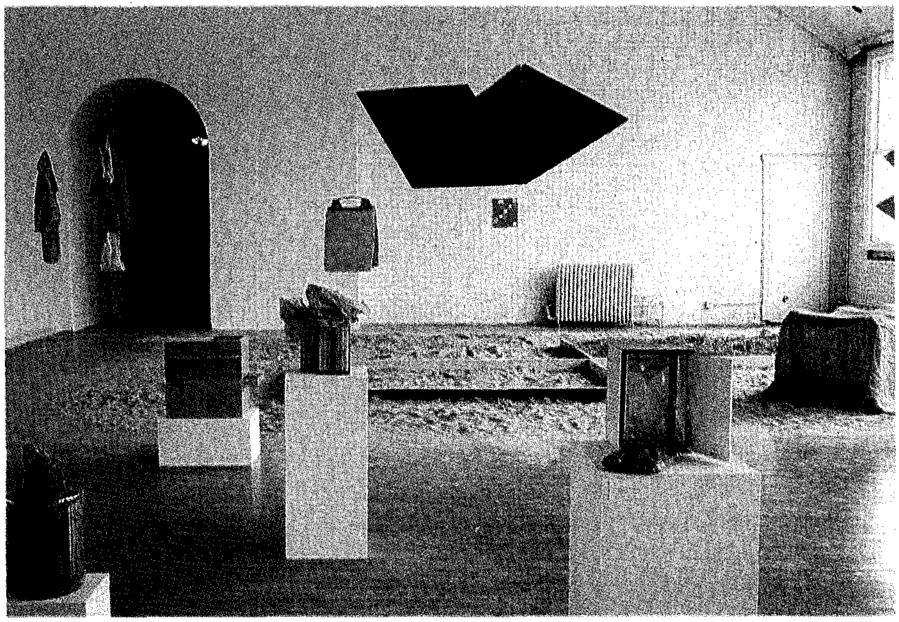
BYE-BYE, BRAZIL

> "...If you think of the confusing 'Brazil Projects at P.S. 1' as crude information, not as Oz, then the muddle has its moments..."



SPACED OUT: *Hélio Oiticica's sculptures.*

THE IMPOSSIBILITY OF CERTAIN TASKS has never prevented some people from taking them on. **"Brazil Projects at P.S. 1"** is another of those frustrating surveys of the art of another country, which happen because our curiosity is fueled by an "over the rainbow" syndrome (life must be more interesting outside Kansas). At their best, such shows are loaded with information, which must be pried out of the woodwork one splinter at a time. At their worst, the information is just a tease. Usually, best and worst coexist, as they do at P.S. 1, which has escaped some, but not all, of the pitfalls.

In the early sixties, Brazil was a presence in the international art and film vanguards; lately, films such as *Kiss of the Spider Woman* and the participation of Brazilian artists in big international exhibitions have given promise of cultural renewal after 21 years of military dictatorship. When the Sociedade Cultural Arte Brasil came to P.S. 1 to propose an exhibition, the rationale was already in place. What everybody needed was a methodology. Alanna Heiss, P.S. 1's director, tried to avoid the wholesale slaughter of most surveys (which bury everybody in a mass grave). She also rejected the "knowledgeable insider" show, in which hometown organizers from the country in question play favorites and perpetuate gritty local politics. About the only other option is a seat-of-the-pants show put together by an eager outsider, a deliberate naïf who picks work that will look good in New York, on the assumption that that's what New Yorkers want to see.

Heiss decided to okay the project if selections could be made by a team of American curators: Chris Dercon, the program director of P.S. 1; sculptor Win Knowlton; and Heiss herself. The team worked with artists preselected by seven curators from the Sociedade, though other artists were put in along the way. This freewheeling collaboration worked well only when the team concentrated on sculpture (six artists); the two painters they added seem like an afterthought. The tangle of themes among just the sculptors could have carried the whole exhibition. But P.S. 1 felt obliged to add confusing extra layers of photography, architecture, television, performance, costumes, and installation, each section a tango between Brazilians and Americans.

That's the dilemma: Everybody wants these shows to be travelogues (Dorothy escapes from Kansas) but forgets the pain of riding the twister. If you think of "Brazil Projects" as crude information, not as Oz, then the muddle has its moments. You leave the show feeling closer to Brazil, though perhaps still distanced from its art. The deluge of bits and pieces is daunting. There is a wallful of photojournalism, proving mostly that Brazilian newspapers don't crop the work of their photographers. There are two rooms of Brazilian television programs (untranslated, of course) and, as overkill, a wall chart of an average week, suggesting that Brazilians watch a lot of soap opera, including the perennial *Dallas,* America's gift to international understanding.

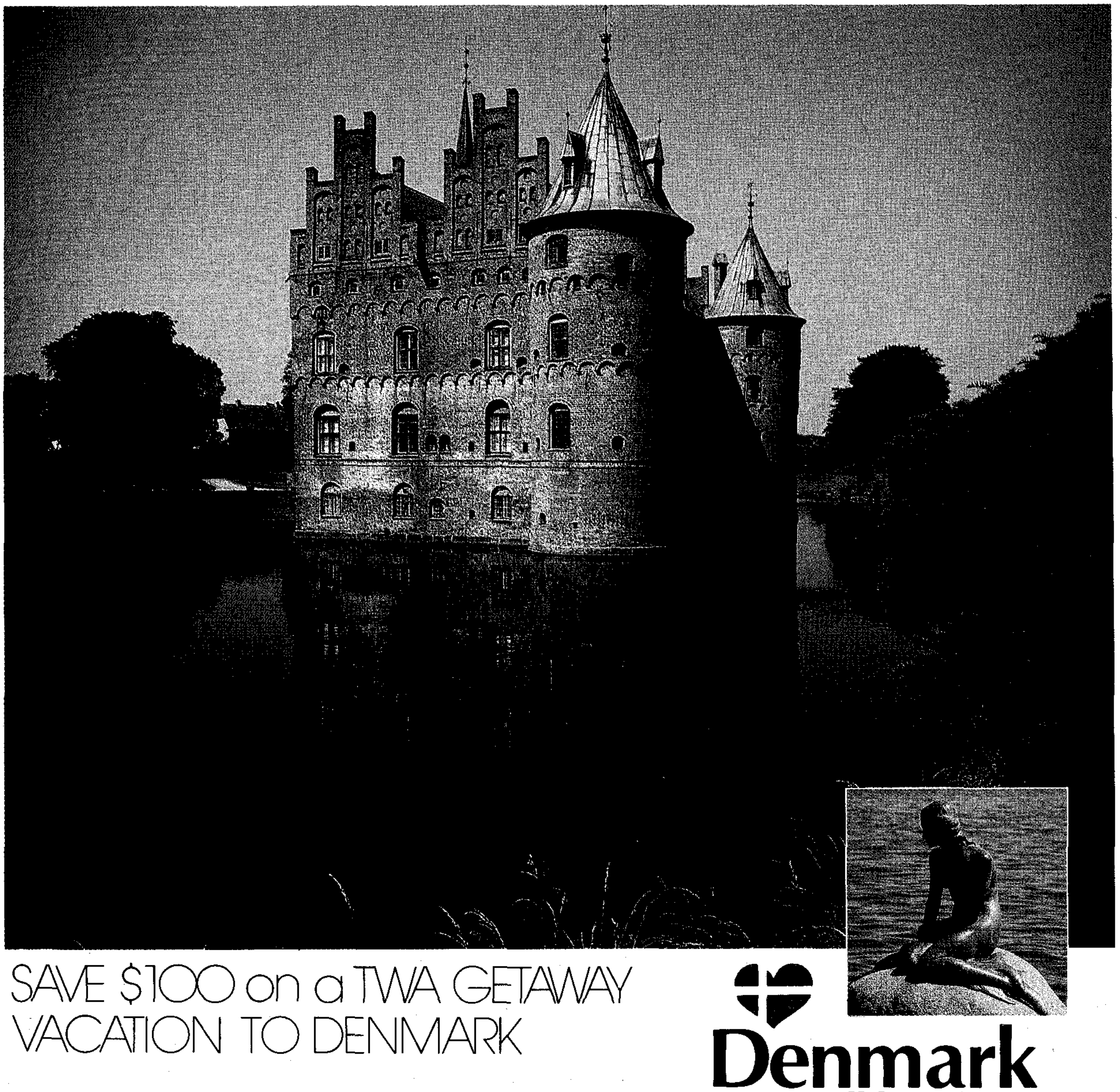
The section on Carnival is a high-school-prom light show—a few costumes, a videotape, a handful of slides—yet its clear, brazen voice captures something essential about Brazil. Fernando Pinto, a designer who orchestrated floats and costumes for one of the major samba schools until his death in 1987, is a low-key Brazilian Daumier whose drawings eventually took on a sharp political consciousness. Pinto fits the Surrealist ideal of the *Gesamtkunst* artist, aiming at a liberating fantasy on a scale the early modernists would envy. In Carnival, the collective consciousness of a nation erupts in awesome spectacle. So here is Latin culture: tropical poverty, ruinous economics, daily struggle, but also rejuvenation and social ecstasy.

The exhibition begins to come together around the lives of its artists. "We have very few geniuses; we can never take ourselves too seriously," writes Paulo Vanzolini in the catalogue, reminding us of Brazil's emblematic modern artist, Macunaíma, "the hero with absolutely no character." A film about Hélio Oiticica—drifter, street dweller, and absent hero—slyly interviews the people who lived near him during his sojourn in New York, but never met him.

Oiticica is one of those difficult figures who made their lives into art and whose art is therefore hard to export. Slippery but persistent, he appeared in Max Bill's Concrete Art exhibition in Zurich in 1960 and, a decade later, in Kynaston McShine's crucial "Information" show at the Museum of Modern Art in New York. At P.S. 1, he gets a large room to himself. In one corner, yellow planes hang from wooden supports, framing a section of empty floor: a house with no walls or

Photograph by Nicholas Walster.

WE INVENTED ONCE UPON A TIME.



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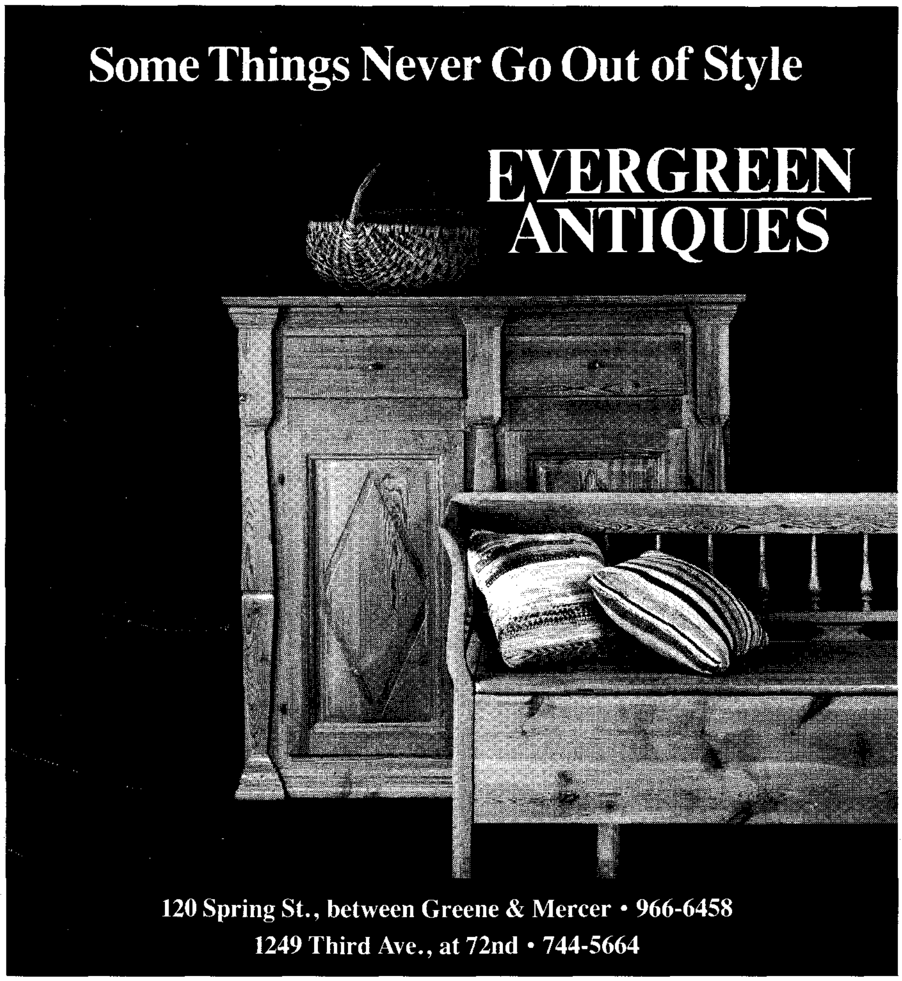
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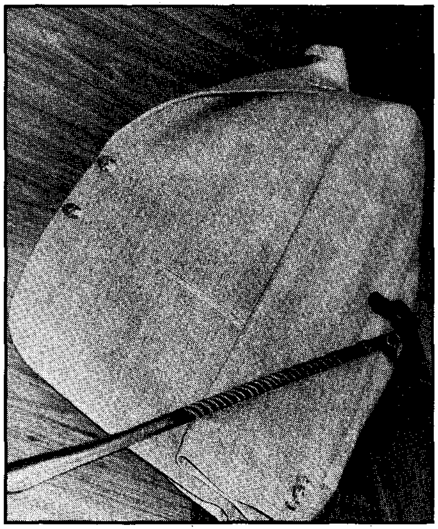

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roof. Like his art, Oiticica's short life (he died in 1980) had no walls, no middle-class protections. After his lover was gunned down by the police, Oiticica made a banner honoring him for his marginality. You see their plight: They were outlaws in a society ruled by dictators. P.S. 1 also adds one of the shelters Oiticica built for Brazil's homeless: a burlap-covered tube just big enough to lie down in, like a coffin. And yet, we hear, he danced brilliantly.

Lygia Clark, an artist who became a psychoanalyst and who died just as the exhibition opened, is another troublesome hero. A Neo-Concrete member like Oiticica, Clark initially made folded metal sculptures that were advanced for their time—the late fifties—though not very thrilling. Nor are her masks from the eighties noteworthy by themselves. But like Oiticica, Clark became a kind of free spirit. Her work is less important than what she stood for: the rejuvenating power of sensuality, which became the center of her analytic cure. Like Oiticica, she spoke to the heart of her culture.

But how do you make a set of personalities into an exhibition? And what about this show—is it a historical retrospective or a look at what's happening? The installation by Cildo Meireles dates back to 1970, the year that he, too, appeared in MOMA's "Information" show. It's a handsome, dramatic, cryptic collection of black rubber balls, a pair of scales, Roman numerals, and netting; it seems to pit the body's sense of weight and mass against the mind's desire for description.

Everyone else in the main downstairs exhibition room is current and accounted for. Deep-gray paintings by Antonio Dias, the elder statesman among the two painters, are somber and saturated with significant ideas. Adir Sodré, born in 1962, is a flippant jokester who fills his canvases with animated penises—he is a cartoonist, redeeming himself in his vivid control of paint. I wish this show had confined itself to sculpture. Then we might know more about Guto Lacaz—is he an anomaly, or a Latin surrealist in the tradition of Gabriel García Márquez? The jokes are small but sensitive: In *Radios Fishing,* antennas become fishing poles when the radios take a day off. Elsewhere, a calculator is buried in a wall, as though the wall could think.

Ivens Machado and Franz Krajcberg are, in mood, the least Latin—though Krajcberg, born in Poland, builds forests of inverted tree trunks that suggest the strangeness of the Brazilian rain forests. Machado's concrete creatures bristle with a hostile "fur" of broken glass. The sculptors are generally strong, but the sample is too small. Too big and too small—the problems here are as contradictory as the rewards. (46-01 21st Street, Long Island City; through June 12.) ■

Dance/Tobi Tobias

TIES THAT BIND

"...In her *Informer,* Agnes de Mille has persuaded a full cast of ABT's sleek classical technicians to move like real people..."

With her new ballet, *The Informer,* Agnes de Mille has given **American Ballet Theatre** the opportunity to work in a now-neglected genre that was once its province: dance-drama conveyed in movement that is classically based but has strong infusions from another area.

The piece is set in the back streets of a ravaged Dublin at the time of "the Troubles," when Irish patriots levied bloody insurrections against their repressive English rulers. The viewer is obviously meant to see the contemporary parallel, but de Mille does no political hectoring; her aim is to make vivid the individual human tragedies that result from chronic strife. She centers her action on a love triangle with a double betrayal: Jealous of the favor a cheeky Young Fighter finds with a spirited girl, an embittered Wounded Veteran informs on the younger man to the savage Black and Tans; the Irish community then turns on the veteran and, with the forced complicity of the girl (who has some feeling for him), executes its own grim justice.

A TIME TO MOURN: *Kathleen Moore and ensemble in de Mille's ballet.*

This narrative is set forth in the stylized-realism vein de Mille used so successfully for *Rodeo* and, most important, in motifs from native Irish dance. Tight circles of clogging men open out to wider patterns infiltrated by their womenfolk, who tread with the same emphatic rhythm but a more feathery step; arms and hands link body to body, forging unbreakable communal chains. De Mille's achievement, however, lies not so much in the choreography of the ballet as in its coaching. Victor Barbee, who plays the veteran, can always be depended on for dramatic truth, but here, de Mille has persuaded a full cast of ABT's sleek classical technicians to move like real people, proletarians of a particular race and time and place. You know who they are from their posture; you can feel the tough leather of their soles touch the rubble of the street. Yes, the passions of these characters are oversimplified (denial of the inexplicit is both de Mille's gift and her curse), but what a pleasure it is to have them conveyed with thoroughgoing physical conviction.

By contrast, Clark Tippet's new work, *Bruch Violin Concerto No. 1,* gives you ABT as it is right now, divorced from its history—an ensemble rich in talent and physical beauty, yoked together in a neutral style that emphasizes correctness while it neglects musicality and ignores temperament. Tippet manages to feature eight of the company's most prominent and/or interesting performers without expanding upon or even eliciting the qualities that make each of them unique; they function largely as exponents of clean, vigorous technique.

Granted, Tippet is preoccupied. He has set himself the Tharpian task of examining certain structural conventions of formal classical-dance works—the hierarchical relationship between soloists and ensemble, the mechanisms of support in partnering—and seeing how far one can contradict them without having the whole building collapse. Tippet's dance understanding isn't deep enough for this job. For every bright idea, there are a half-dozen awkwardnesses; on the whole, the choreography runs a fitful course, making only superficial connections with its music.

The **New York City Ballet's** association with the giants of modern dance has been episodic and, if not unfruitful, inconclusive. In the course of the company's 40-year history, Merce Cunningham, Martha Graham, and Twyla Tharp have contributed to the repertory; in the third and final week of the American Music Festival, it was Paul Taylor's turn. Recalling the earlier Graham-Balanchine collaboration-at-arm's-length, Taylor and Peter Martins agreed to choreograph a ballet each, using their own dancers and incorporating one or two bodies from the "alien" technique.

Taylor's ballet, set to several pieces by Charles Ives, is called *Danbury Mix,* after the composer's hometown. A huge, sprawling concoction, it offers a skewed but trenchant view of America as an organism teetering perpetually on the edge of chaos or threatening to burst apart. Its individual elements are jumbled together with manic glee: physical exuberance, hero worship, violence, romance, ingenuous patriotism. Its surface life is characterized by ever-optimistic though erratically timed energy, while the forces of darkness scuttle steadily underneath. Peter Frame is annexed from the classical side to lead a parade, and he affably ties a few Tayloresque knots in his customary pure delivery. If Taylor is sardonic, it is only about this peculiar nation of ours; he treats the ballet world with courtesy.

Martins, on the other hand, has a great deal to say about the modern versus the classical school, and his message (a misfired joke, to give it the kindest interpretation) is a nasty one. His *Barber Violin Concerto* is a quartet for the City Ballet's Merrill Ashley and Adam Lüders and the Taylor-bred Kate Johnson and David Parsons. At first, the couples share the stage warily, then try out a few abortive cross-alliances. These tentative preliminaries are followed by a pair of duets that are like head-on collisions.

Parsons, barefoot and bare-chested, with a signature port de bras you might

Photograph by Martha Swope.

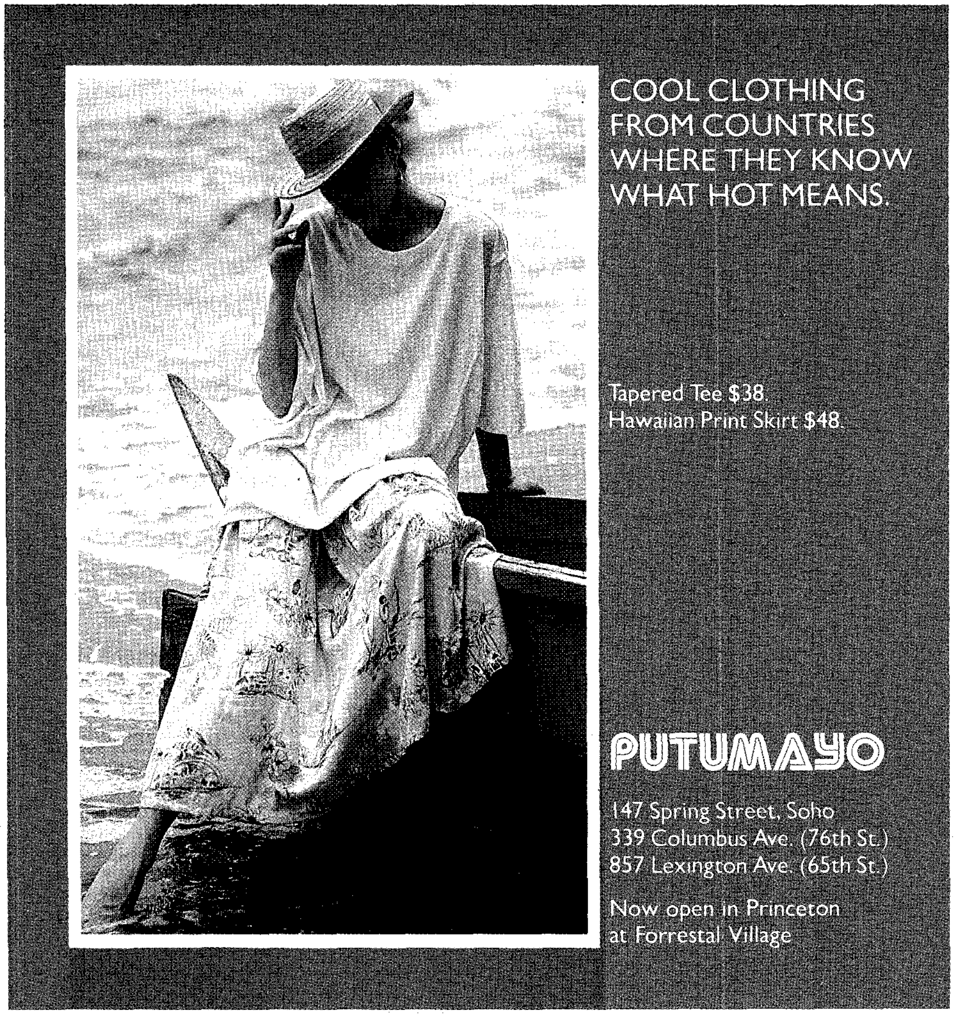
call an orangutan hunch, states his position with some generic Taylor stuff, then manhandles Ashley (that dry-white-wine ballerina) and persuades her to let her hair down, literally, and submit to his beefy embrace. What is this—centaur and maiden? Faun and nymph? Bottom and Titania? In the second pas de deux, to a buzzing scherzo for strings, the tiny, swift Johnson is all over Lüders like an itch. The audience, it should be noted, went wild for this piece, just as they ate up the meanness of William Forsythe's a few days earlier.

The last week of the festival also saw the premieres of works by Ib Andersen, Violette Verdy, and Christopher d'Amboise, as well a few more short takes from Martins—none of which bears serious discussion, though the enterprise as a whole certainly does. As a colleague of mine used to say, surveying the ruins of some major undertaking, what can we learn from all this?

The works by present and former City Ballet dancers did not justify the scale on which they were produced—the august venue, the huge stage space, the most high-powered dancers imaginable, the cost. Padding out a festival with efforts by the "family" is one Balanchine-instituted tradition that might well be abjured. Yes, so-called emerging choreographers must be given an opportunity, but you don't launch a premed with brain surgery. The works by visiting artists (Dean, Feld, Forsythe, Lubovitch, Taylor), like them or not, at least took charge of the stage with authority. But if it's the big guys you're after, why not invite them one per season, so there's no problem, as there was here, with forgoing some of the finest talents because of incompatible schedules?

As a showcase for Martins's own gifts, the festival revealed nothing new. His craft is formidable, but the farther he takes his scientific examination of the possibilities inherent in particular aspects of ballet—pointe work, partnering—the less sensuous and theatrical pleasure his choreography offers. Working in a more emotional vein, he produces either morbid melodramas unworthy of his intelligence or hostile confrontations that offer no catharsis and no alternative.

As for creating opportunities for dancers—well, how useful is it to serve as raw material for a lot of mediocre work? Festival casting, moreover, shortchanged half of the familiar stars while overexposing others, and did little to advance the development of the new and potential soloists who are the company's richest resource. In all, the festival confirmed what has been suspected for some time—that the golden age created by Balanchine has drawn to its inevitable close and that the City Ballet is now feeling its way forward in the dark. ■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Music/Peter G. Davis

BRING ON THE NEW

"...Despite efforts to shoo it away, the new stuff keeps sneaking into the mainstream; for the open-eared, there is much to enjoy..."

ONLY A CRITIC KNOWS HOW MUCH NEW music is played in New York week after week. And, I hear you say, only a critic would care. Every era produces vast quantities of music, mostly disposable junk not worth hearing more than once, so why bother with it? Besides, the cultural establishment has taken pains to set up a well-oiled machine to recycle nonstop all the certified great classics from the past, in concert as well as on records, television, and radio. Discomforting, unfamiliar sounds—new or old, the market-research people tell us—just upset the system, waste money, and turn off audiences.

No doubt. Yet despite every effort to shoo it away, the new stuff keeps sneaking into the musical mainstream and being performed, primarily through the dogged perseverance of composers, foundations, and contemporary-music groups. Even the most conservatively oriented organizations feel that an occasional new work on the program can be good for the soul, ease a guilty conscience, or generate a bit of prestige. So for open-eared listeners who care to search it out, there is a lot to hear and often much to enjoy—far more than I can suggest in a brief survey of recent scores played about town earlier this month.

Of course, a composer is bound to be noticed if he can persuade a star soloist and a major orchestra with a brand-name conductor to perform his music—never a very likely possibility, but it does happen now and then. Whatever one may think of Isaac Stern, the present state of his playing, or his controversial role as a backstage power broker, the violinist has always been willing to learn new scores, and not always the easiest ones. Most are composed for him, which means instant international exposure and usually a recording—**Peter Maxwell Davies**'s 1985 Violin Concerto, for example, which Stern played last week with the New York Philharmonic under Zubin Mehta and recorded with the Royal Philharmonic, led by André Previn (CBS 42449).

Like all of Maxwell Davies's scores, the Violin Concerto presupposes alert listeners with quick ears and nimble minds, although the expressive content is so rich and poetically evocative that almost anyone might succumb at a first hearing.

SOUNDS THAT RIPPLE: *From Korf and Parnassus, a vitamin-rich program.*

Maxwell Davies seldom composes abstractions and never works in a vacuum, and his score is essentially a vivid contemplation of his home in the Orkney Islands, a region pervaded by the sounds of the sea and seabirds, the drones and reels of Scottish music, and the sheer melodrama of violently changeable weather. Maxwell Davies has also said that the spacious, slowly evolving thematic ideas were partly suggested by the rugged sweep of the architecture and by the resonant acoustics of the twelfth-century cathedral of St. Magnus at Kirkwall, the site of the world premiere. And it does not take a great deal of imagination to hear how Stern's own generous musical personality has been written into this carefully crafted, very beautiful score.

The prospect of Vladimir Ashkenazy playing a new Piano Concerto by **André Previn** will at the very least have curiosity value, and a large audience turned out to hear the pianist perform the work under the composer's direction in Avery Fisher Hall during the Los Angeles Philharmonic's latest New York visit. As far as I know, Ashkenazy's forays into contemporary music have been nonexistent up to now, but he must have felt entirely at home with Previn's concerto, written especially for him in 1985. The score collects the composer-conductor's favorite Russians—Rachmaninoff, Shostakovich, Prokofiev—and mixes them in with other Previn enthusiasms such as jazz, easygoing improvisatory effects, and echoes from the British pastoral school of Vaughan Williams. It's all stirred together with an assured snap of the wrist, but a score made up of borrowed goods will inevitably end up sounding bland, impersonal, and instantly forgettable.

"Glamorous" premieres like the Maxwell Davies and Previn concertos are exceptional. Most of the contemporary music heard in the city is played by specialists, low-profile instrumental groups that come in all shapes and sizes and with an assortment of aesthetic agendas. And there are an amazing number of them. Hardly an evening passes when at least one is not performing, but audiences must track them down—the 92nd Street Y is the only major hall in town that regularly provides new-music ensembles with a home, and the rest play where they can. **Parnassus,** directed by Anthony Korf, has long been one of the busiest and most resourceful, and not long ago I found nine of its members hard at work on a typically vitamin-rich program in Merkin Hall.

Like most of its brethren, Parnassus ranges over the entire twentieth century looking for repertory, and this concert included two "old classics" played to perfection: Aaron Copland's spiky Sex-

Photograph by Jack Vartoogian.

tet (1937) and the Adagio from Alban Berg's Chamber Concerto (1925), arranged by the composer for clarinet, violin, and piano. There was also a valuable discovery from the past: a brooding to-be-or-not-to-be rumination for flute, clarinet, and cello by the late Stefan Wolpe, all that survives from his incidental music for a Berlin production of *Hamlet* in 1929. The new work was Paul Lansky's *Values of Time* (1986), a beguiling score that surrounds the gently rippling sounds from an octet of live musicians with a shimmering aura of electronic sound. As the unofficial star of the evening, Charles Neidich gave Olly Wilson's *Echoes,* for clarinet and tape, a virtuoso touch, as well as making sterling contributions to the five other pieces on the program.

Friendly, informative, carefully presented, and good to hear, Parnassus's concert probably won over the few who took a chance and attended. The same can hardly be said for the irritating sixtieth-birthday tribute to Jacob Druckman that **Musical Elements** threw together at the 92nd Street Y. As the New York Philharmonic's much-performed composer-in-residence and impresario of the orchestra's recent "Horizon" festivals of contemporary music, Druckman was, I trust, embarrassed by this accolade, which seemed intentionally designed to cloak composers in anonymity and exclude a paying audience. What was the point of grouping these eight items on the program? Could they possibly have been by Druckman's students and intended as musical tributes? Were the two scores listed as *New Work* really called that? What is anyone supposed to make of a piece enigmatically titled *B for J*? Was there a reason that everything was written for the same combination of instruments? Who *were* these composers anyway? Neither the program nor a voice from the stage offered any clues, and I left at intermission with the feeling I had crashed a private party.

Hermetic events like this only drive people away and give new music a bad name. But then, providing the wrong sort of information can make matters even worse. The Chamber Music Society of Lincoln Center did not help **Tobias Picker's** cause by sending out artistic director Charles Wadsworth to chat up the audience and virtually apologize in advance for playing the composer's new String Quartet With Bass. The message seemed to be: Don't worry, folks—it lasts only twenty minutes and then we can have some nice Dvořák. Instead of proudly presenting an important commission to its ultraconservative patrons, the Society made Picker's score out to be a dose of evil-tasting medicine, and it was reluctantly downed as such by a fidgety audience. A pity—the piece has a moving simplicity, directness, and specificity that

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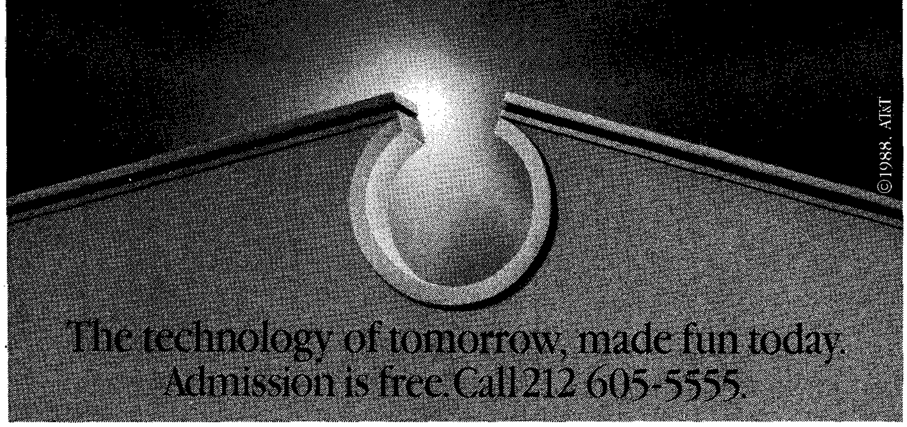

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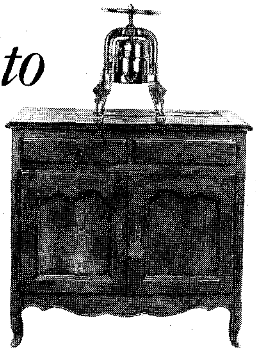
give a new dimension to this gifted young composer's work, and I hope other groups will take it up.

A critic cannot be in two places at once, so I flipped a coin one night and attended a pair of commissioned scores at the City Ballet's American Music Festival rather than the League/ICSM concert in Weill Recital Hall featuring pianist David Holzman. My mistake. Both ballets turned out to be worthless, musically at any rate—*Black and White*, by Michael Torke (the Stravinsky estate should sue) and *Behind the china dogs*, by Leslie Stuck (more electronic Eurotrash). Holzman, though, had scheduled a meaty program that included a new score by **Daniel Rothman,** which someone had thoughtfully placed by my door a week earlier: *la musica: mujer desnuda—corriendo loca por la noche pura* ("the music: a naked woman—running mad through the pure night"). Even picking out the notes at the piano gave me some idea of how effectively Rothman has translated the title into a hair-raising tour de force, and I regret missing it. Considering Holzman's virtuosity, I also would like to have heard how he handled Peter Maxwell Davies's Piano Sonata and Frederick Rzewski's *The People United.* To make amends, I went home and enjoyed a Holzman recital on Composers Recordings featuring Stefan Wolpe's awesome *Battle Piece,* one of the great piano discs of the decade (CRI SD 538).

Meanwhile, back at the 92nd Street Y, new music is played by the Y's resident ensembles as a matter of course and without special pleading, something for audiences to enjoy or reject as they see fit. The two pieces I heard a couple of weeks ago may not have pushed forward any frontiers, but both were civilized, handsomely made, and honestly felt. One was an elegantly turned, neoclassically styled Cello Concerto by **Robert Starer,** played by Janos Starker with Gerard Schwarz leading the New York Chamber Symphony. The other was a commission from **Ellen Taaffe Zwilich** for the Kalichstein-Laredo-Robinson Trio (piano, violin, and cello), a lyrically intense and exhilarating statement by a composer whose voice seems to become more eloquent with every new piece.

Space is running out, and there is no room to comment on the new pieces offered by the Aeolian Chamber Players (Peter Lieberson's *Raising the Gaze*) and Sylvan Winds (R. Murray Shafer's *Minnelieder*), or on the all-contemporary concerts by the Ancora Chamber Ensemble, Musicians' Accord, and a group of composers from the Juilliard School. I also had to pass up the week-long festival of microtonal music and regretfully declined an invitation to attend, and perhaps participate in, RAPP's annual Bang on a Can marathon. Maybe next year. ■



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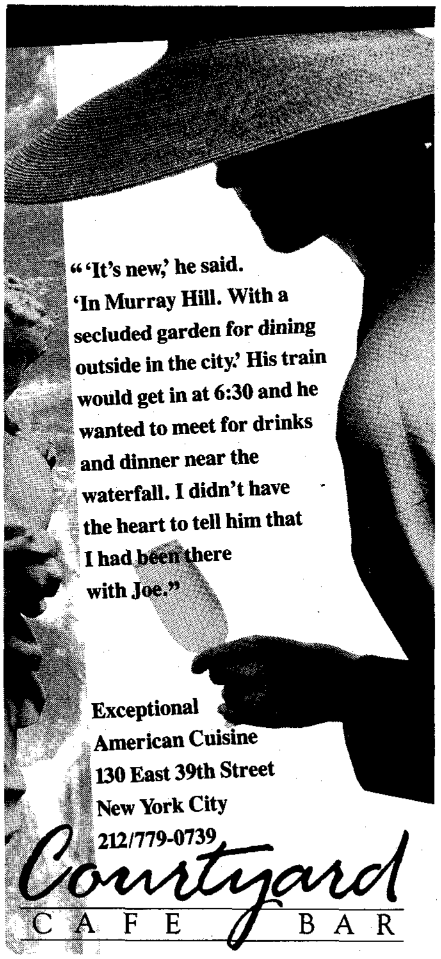

"'It's new,' he said. 'In Murray Hill. With a secluded garden for dining outside in the city.' His train would get in at 6:30 and he wanted to meet for drinks and dinner near the waterfall. I didn't have the heart to tell him that I had been there with Joe."

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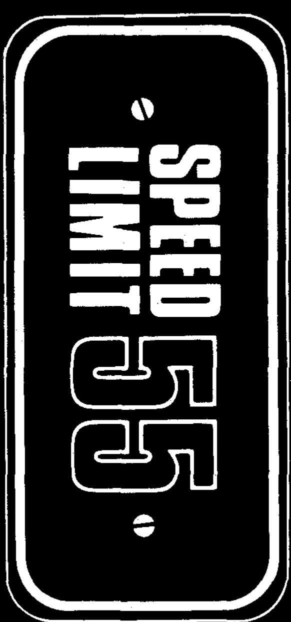

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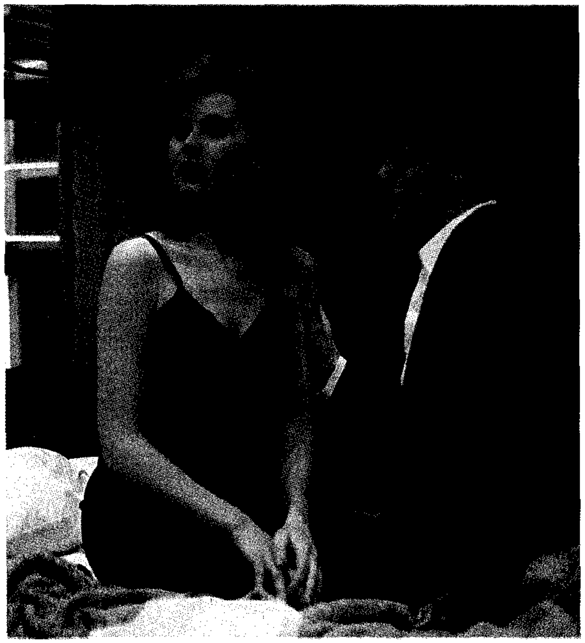
BRINGING UP MOTHER

"...Everything in *Spoils of War* smacks of being the author's story. Weller is a proven talent, but he needs to forget about his roots..."



A SON'S DISCOVERY: *Kate Nelligan and Christopher Collet.*

TRUE, A WRITER SHOULD WRITE FROM EXperience; but imagination can't be written off, either. When a playwright is as drastically autobiographical as Michael Weller appears to be, one gets worried. Worse, one gets bored. What has happened to invention? Everything in **Spoils of War,** a fifties story about Martin, a precocious high-school kid with a writing talent, smacks of being the author's story. Back from school, Martin uses every trick to bring together his divorced and recriminatory parents—Andrew, an airline official, and Elise, a poet who works in fashion. Martin is as successful at reuniting them as Michael is here at writing a coherent, original play.

That three actors who are no longer in *Spoils of War* (cut along with an hour of playing time) are still listed on the prominently displayed posters does not inspire confidence—any more than that the clumsy confrontational *scène à faire,* in which the ex-spouses have at each other, was, we hear, the director's afterthought. I mention this only to objectify my sense of the disjointedness and aimlessness of the material. Both Andrew and Elise were leftists once, and she and her friend Emma still are; Andrew has swung the other way. But both the nostalgic reminiscences about and the acrid fulminations against the old left have a synthetic ring and do not begin to lift the play out of the tiredly bittersweet myself-when-young slough.

Andrew is currently involved with a very young Central Park Zoo-keeper, Penny; Emma picks up a young Texan would-be builder, Lew, who really covets Elise. Poor Martin tries to make out with Penny and is—gently—rebuffed. After seeing his efforts to reconcile his parents come to a furious end, he goes home only to find Lew in the sack with his mom. Good thing he is off to a fancy school in Switzerland, where all that snow and chocolate may purify and sweeten his life. As usual, Weller writes good lines, as when Elise explains her disconnected electricity: "Nothing exciting ever entered my life through the icebox, so I chose to pay the phone bill." But why she is so poor remains unexplained. "I guess I strike you as kind of basic," says the apologetic Lew, but why two advanced women should promptly fall for him remains undramatized. There is no compelling evocation of Andrew and Penny's relationship, either.

What is even more important, however, is that such an old-hat topic no longer yields to frontal attack. To be sure, Weller uses the by-now also unstartling device of overlapping scenes—far better utilized recently in *Borderlines* and *Woman in Mind*—and Kevin Rupnik's indoor-outdoor set (not good, but, then, the space may just be too small) reinforces the *dépaysement.* Still and all, *Spoils of War* fills us with enough déjà vu for some two dozen horror movies. And though Austin Pendleton's direction does no visible damage, neither does it do any palpable good.

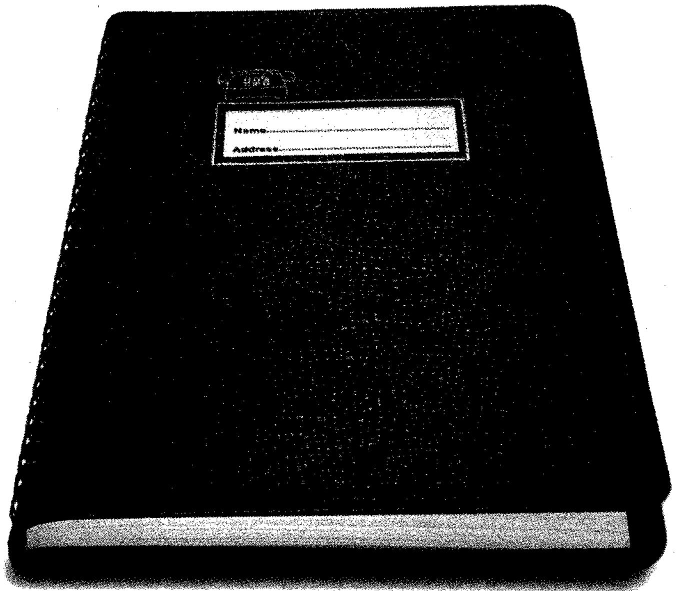
As Elise, Kate Nelligan looks and acts too unused by life and sounds too un-New Yorkish for the part; Larry Bryggman, though a solid actor, is too unappealing-looking for Andrew. Christopher Collet's Martin is perfectly fine, as is Annette Bening's Penny; but Alice Playten's Emma lacks pungency, and Kevin O'Rourke's Lew may have too much of it. Michael Weller is a proven talent, but he urgently needs to forget about his roots, and maybe about his trunk and branches as well.

WE'VE JUST HAD A RUCKUS OVER WHETHer **Madonna,** costarring in David Mamet's *Speed-the-Plow,* can act, with one critic challenging another to a duel (verbal, never fear) for giving a favorable review to an allegedly totally incompetent celebrity who took the bread out of the mouth of any one of hundreds of more talented actresses. As you may recall, I, too, found Madonna inadequate, but some of the trouble may be with Mamet and the vagueness of the part.

A few years ago, Mamet was quoted in the press as a diagnostician: "Frank Rich and John Simon are the syphilis and gonorrhea of the theater." At the time, assuming an implicit parallelism in the statement, I replied, "I don't know about the siff, but a theater without a clap or two would be a pretty lonely place." Yet now, after tallying Mamet's score with Rich and me, I wonder whether *I* was meant to be the nastier of the diseases. Some unclarity here.

In a book of interviews, *In Their Own Words,* by David Savran, Mamet says about the critics: "Some people who... write about my work... make very, very good points... I'll be goddamned if I'm going to pay any attention to it. They don't speak in a kindly and respectful fashion, the way that I would speak about them.... So f--- 'em, in short." Two inconsistencies in one brief utterance are an awful lot. The unclarity and inconsistency may have also got to Madonna. After all, the mere fact that the crass men in the play think a book she wants filmed is lousy (and the odd quotes from it do sound bad) doesn't necessarily make it unfilmable. And, indeed, her character, by contradictory implications, is both a complete bimbo and a woman of some passionate commitment, honesty, and perhaps even taste. A depressing moral and intellectual indeterminacy runs through Mamet's *oeuvre*—enough to leave a much better actress than Madonna stranded. ■

Photograph by Susan Cook.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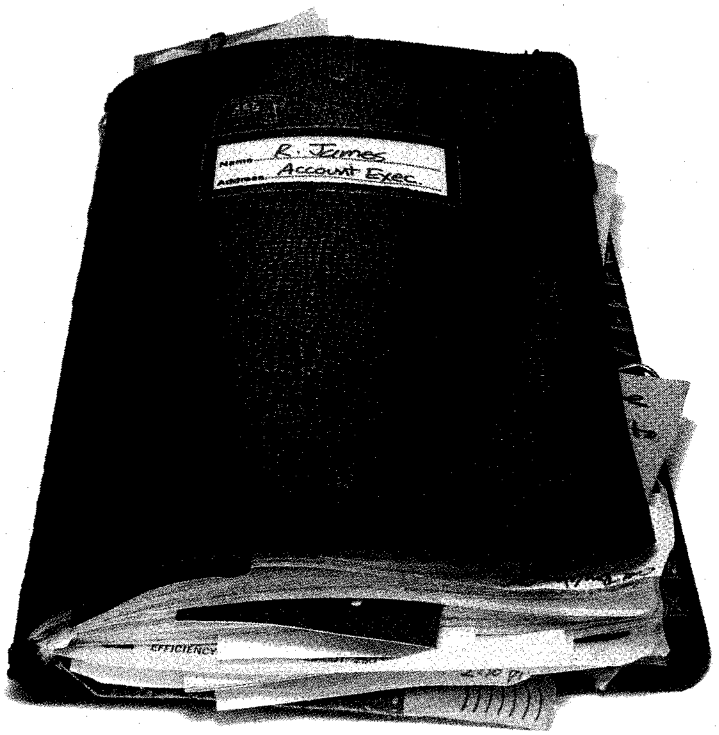
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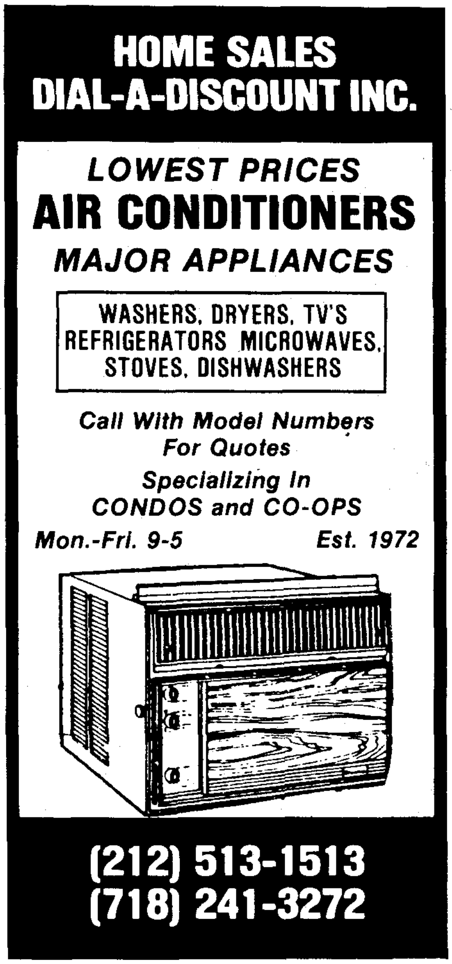
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SALES & BARGAINS

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WHOLESALE FOR WOMEN

THIS WHOLESALER OF SUITS, COATS, AND rainwear (women's sizes 2–16) is clearing his showroom to make room for fall merchandise. Wool and linen suits by Harvé Benard and others, were $200–$295, now $89–$149; Harvé Benard linen or gabardine slacks and skirts, were $79, now $39; spring coats by George David, were $159, now $99; raincoats by Etienne Aigner, were $149, now $89; raincoats by Misty Harbor, George David, and others, were $159, now $89. Also, a preview of the coming lines for fall, including new gabardine suits and melton overcoats, is 10–15 percent off. *Better Made Coat and Suit Co., 270 West 38th St., twelfth floor (944-0748); Mon.–Fri. 10 a.m.–5 p.m. and Sat. till 4 p.m.; through 6/10.*

YARN RIOT

SMILEY'S IN WOODHAVEN IS HOLDING another "yarn riot." Pingouin yarns include: Fantasie d'Été linen-cotton blend, list $36 for twelve 50-g. skeins, here $5; Le Yarn 2 acrylic-wool knitting worsted, list $27.50 for ten 100-g. skeins, here $10. Neveda yarns from Holland include: Avignon cotton-viscose blend, list $40 for ten 50-g. balls, here $8; Cotton Sport, list $30 for ten 50-g. skeins, here $6. Scheepjeswol yarns include Granada soft cotton in 30 colors, list $35 for ten 50-g. balls, here $10; and more. Cash only; refunds and exchanges possible. *Smiley's Yarns, 92-06 Jamaica Ave., Woodhaven, Queens (718-849-9873). By subway from Manhattan: Take the J to Woodhaven Blvd. Station; store is on the corner. By car: Take the Long Island Expy. to Woodhaven Blvd.; turn right at Jamaica Ave.; Mon.–Sat. 10 a.m.–5:30 p.m.; through 5/28, closed 5/30.*

COMPUTER CLASSES

INTRODUCTORY AND ADVANCED CLASSES at the Computer Factory give students hands-on experience with both machines (including IBM, compatibles, and Macintosh) and programs (including HP Laser Jet; Paradox; Quark X-Press; Displaywrite 3 and 4; Excel; Microsoft Word; Lotus 1-2-3; Symphony; Multimate Ad-

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

vantage; Wordperfect; dBase III Plus), and now they are discounted by 15 percent. Also, a class on "How to Organize and Use Your Hard-Disc Drive." Full-day classes (six hours), were $225, now $191.25; half-day classes (four hours), were $145, now $123.25. A.E., M.C., V., checks accepted; refunds possible; phone registration possible. *The Computer Factory Training Center, 219 East 44th St., fifth floor, and 2 Broadway (692-9391); Mon.-Fri. 9 a.m.-5 p.m.; through 6/30, closed 5/30.*

TO HORSE!

MILLER'S, THE FAMOUS RIDING STORE, has spiffy new quarters, and everything sold in its basement is now reduced. Overstocked goods are 30 percent off; discontinued, shopworn, or irregular merchandise is at least 50 percent off; other items, such as broken sizes, are at least 20 percent off. New stock is added weekly, but during a recent visit we saw: Eurostar riding breeches (waist sizes 24–32 for women, 30–38 regular and long for men), were $180–$190 (for twill) and $230 (for stretch corduroy), now $126–$133 and $115, respectively; On Course winter riding pants to be worn over breeches (sizes S, M, L), were $180, now $90; sweatshirts with equestrian designs (sizes M, L, XL), were $26.95, now $9.95; mostly English slightly irregular or shopworn leather saddles, now 30–35 percent off; Wintec synthetic lightweight saddles, were $295, now $150; western tack, now 20 percent off; wool pullovers with horse motifs (sizes S, M, L), were $45, now $19.95; matching wool hats, were $17.95, now $5.95; Marlboro field and dress boots in broken sizes (women's sizes 5½–9½), now 20 percent off; broken sizes in women's fleece-lined paddock shoes with leather uppers, were $120, now $60; four styles of western boots (women's sizes 5½–9½, men's sizes 7½–12), were $185–$200, now $148–$160; assorted leather gloves, were $11.95–$22, now $5–$11.50. Also, horse books and videocassettes, now 30 percent off; and more. A.E., D.C., M.C., V., checks accepted; all sales final. Free one-hour parking. *Miller's, 117 East 24th St. (673-1400); Mon.-Sat. 9 a.m.-5:30 p.m.; while stock lasts; closed 5/30.*

DESIGNER COUTURE

THIS YOUNG DESIGNER MAKES INTERESTING and different couture clothing for clients. Now she's selling about 100 one-of-a-kind samples at wholesale prices. African cotton bloomers (sizes 6–10), retail $150, here $85; silk-jersey cropped camisole or silk-edged camisole (sizes 6–8), retail $150, here $85; French cotton beach rompers (one size fits all), retail $140–$200, here $75–$100; soft red wool-

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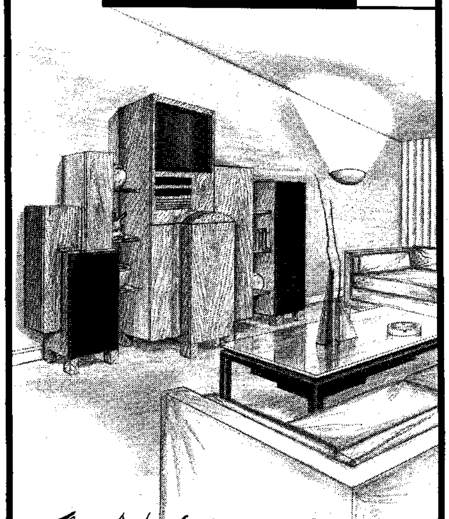

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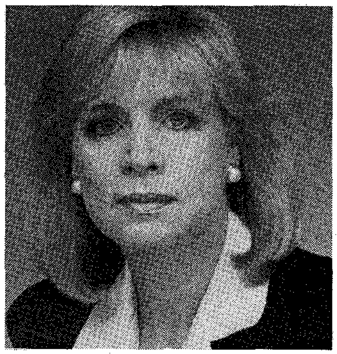

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gabardine high-waisted crop trousers (size 6), retail $260, here $130; lined sleeveless periwinkle-blue knee-length linen-and-rayon halter dress with hip bows (size 8), retail $325, here $175; hand-painted and -dyed floor-length silk halter dress with wide corset belt (size 6), retail $1,000, here $500; black silk-taffeta moiré evening jacket with silver polka dots and flyaway back (one size fits all), retail $600, here $300. Also, jackets, beachwear, dresses for day and evening, hand-painted silk bustiers, and more. Checks accepted; no credit cards; all sales final. *Elizabeth Cannon Couture, 49 Perry Street, second floor (929-8552); Tues.–Thurs. 2–7 p.m. or by appointment; 5/24–26.*

HANDBAGS

ABOUT 150 ATTRACTIVE ONE- AND FEW-of-a-kind summer and fall leather handbags are at this showroom at wholesale prices. For example: small or larger leather pouches with waist belts, here $55 and $60; small black suit bags with embossed crocodile, here $85; drawstring hip bags, here $80; embossed rectangular envelope bags, here $115; woven-leather-trim rectangular envelope bags, here $135; and more. Checks accepted; no credit cards; all sales final. *Pamela by Lombardo, 320 Fifth Ave., near 32nd St., Room 603 (465-2050); Wed. and Thurs. 10 a.m.–6 p.m.; 5/25–26.*

FAUX BIJOUX

THIS COSTUME JEWELRY COMES IN FAUX "pearl," "gold," "silver," and "ivory." Earrings (clip-on or pierced) include: two-tone mat-and-textured "gold," retail $20, here $6; "silver" button-and-hoops with crystal and white stones, retail $32, here $9; white-and-"gold" set with crystal and rhinestones, retail $55, here $17. Necklaces include: multi-strand "ivory" with "gold" and peach beads, retail $97, here $29; "gold" choker with pink, ivory, or turquoise cabochon, retail $97, here $29; matching earrings, retail $32, here $9; triple-strand "rose gold" bead necklace, retail $92, here $32; triple-strand glass-bead choker with gold front clasp set with stones, retail $120, here $39; matching earrings, retail $55, here $16. Bracelets include bangles with shell inlay, retail $17.50, here $3; and more. Also, some semi-precious one-of-a-kind necklaces, including: scrimshawed ivory, with agate, rose quartz, and ivory beads, retail $350, here $125; carved ivory with leopardskin agate, carnelian, and green and blue onyx beads, retail $410, here $130. Checks accepted; no credit cards; all sales final. *Aloria Designs, Ltd., 389 Fifth Ave., near 36th St., Room 601 (696-1995); Mon.–Fri. 9:30 a.m.–5 p.m.; through 5/27.* ■

CUE

A Complete Entertainment Guide for Seven Days Beginning

MAY 25

93 MOVIES

102 THEATER

105 ART

109 MUSIC & DANCE

111 RESTAURANTS

119 OTHER EVENTS

121 NIGHTLIFE

123 RADIO

124 TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 5/31: *Shattered Dreams: Picking Up the Pieces.* #2—Through 5/28: "Imamura." 5/25: *Pigs and Battleships.* 5/26: *The Pornographers.* 5/27–28: *Ballad of Narayama; Vengeance is Mine.* "The Janus Summer Film Festival." 5/29: *The Importance of Being Earnest; Pygmalion.* 5/30: *The Gold Rush;* "Chaplin Mutual Shorts." 5/31: *The River* (1951); *Two Daughters.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 5/25: *Where Danger Lives; My Forbidden Past.* 5/26: *Lovers and Thieves; How Not to Rob a Department Store.* 5/27–28: *Blade Runner; A Boy and His Dog.* 5/29: *Juliet of the Spirits; Nights of Cabiria.* 5/30: *Now Voyager; Mildred Pierce.* 5/31: *The Gang's All Here; Greenwich Village.*
3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 5/24: *Friday the 13th, Part VII: The New Blood.* Opening 5/25: *Rambo III.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*My Life as a Dog.* #2—*Tampopo.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Powaqqatsi.* #2—*Hairspray.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *The Last Emperor.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Salsa.* #2—*Beetlejuice.* #3—Through 5/24: *The Suicide Club.* Opening 5/25: *Rambo III.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 5/25: *Ecstacy; Algiers.* 5/26: *King Lear* (1971); *Hamlet* (1970). 5/27–28: *The Man Who Never Was; The Spy Who Came in From the Cold.* 5/29: *The Magic Flute; Smiles of a Summer Night.* 5/30: *Funny Face; Sabrina.* 5/31: *Moby Dick; A Walk With Love and Death.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 5/25–26: *The Tale of Ruby Rose; Walkabout.* 5/27–28: *Yojimbo; Scandal.* 5/29: *Andrei Rublev.* 5/30–31: *The Fearless Vampire Killers; Knife in the Water.*
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Milagro Beanfield War.* #2—*White Mischief.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Aria.* #2—Through 5/26: *Au Revoir Les Enfants. (Good-Bye, Children.)* Beg. 5/27: *Babette's Feast.* #3—*Mondo New York.* #4—Through 5/26: *Light Years.* Beg. 5/27: *Stormy Monday.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Stand and Deliver.* #2—*Call Me.* #3—*White of the Eye.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Colors.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). Through 5/24: *Call Me.* Opening 5/25: *Rambo III.*
23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4415).Through 5/31: *Rebel Without a Cause.*
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Willow.* #2—Through 5/24: *Moonstruck.* Opening 5/25: *"Crocodile" Dundee II.* #3—Through 5/24: *Friday the 13th, Part VII: The New Blood.* Opening 5/25: *"Crocodile" Dundee II.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Lady in White.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *World Gone Wild.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Dead Heat.* #2—*Above the Law.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). Through 5/24: *Friday the 13th, Part VII: The New Blood.* Opening 5/25: *"Crocodile" Dundee II.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Salsa.* #2—*Maniac Cop.* #3—Through 5/24: *Slaughterhouse Rock.* Opening 5/25: *Rambo III.* #4—Through 5/24: *Bulletproof.* Opening 5/25: *Rambo III.* #5—*Beetlejuice.* #6—*Bloodsport.*
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Colors.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *White of the Eye.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Mondo New York.* **EMBASSY 3**—*The Unbearable Lightness of Being.* **EMBASSY 4**—*Dominick and Eugene.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 5/26: *Shakedown.* Opening 5/27: *The Penitent.* #2—Through 5/26: *The Suicide Club.* Beg. 5/27: *My Best Friend is a Vampire.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Willow.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Powaqqatsi.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Last Emperor.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *White Mischief.* **CARNEGIE SCREENING ROOM**—(757-2131). *The Mass is Ended.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Call Me.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Au Revoir Les Enfants. (Good-Bye, Children.)*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 5/26–28: *The Dead; Prizzi's Honor.* "Films of Elia Kazan." 5/29–30: *On the Waterfront; A Tree Grows in Brooklyn.* 5/31: *Panic in the Streets; Boomerang.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Colors.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *The Moderns.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *da.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *The Unbearable Lightness of Being.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—Through 5/24: *White of the Eye.* Opening 5/25: *"Crocodile" Dundee II.* #2—Through 5/24: *Beetlejuice.* Opening 5/25: *"Crocodile" Dundee II.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Above the Law.* **CORONET**—*Lady in White.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *I Don't Give a Damn.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Rikky and Pete.* **CINEMA II**—(753-0774). *Salome's Last Dance.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 5/24: *Salsa.* Opening 5/25: *Rambo III.* #2—*Stormy Monday.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Milagro Beanfield War.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Friday the 13th, Part VII: The New Blood.* #2—*The Manchurian Candidate.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Saturday Night at the Palace.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Willow.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Salsa.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Stand and Deliver.* #2—*Colors.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—Through 5/24: *Friday the 13th, Part VII: The New Blood.* Opening 5/25: *Rambo III.* #2—Through 5/24: *Shakedown.* Opening 5/25: *"Crocodile" Dundee II.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Willow.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Taxing Woman.* #2—*Bagdad Cafe.* #3—*38: Vienna Before the Fall.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Wings of Desire.* #2—*Babette's Feast.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Aria.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Someone to Love.* #2—*Stormy Monday.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—Through 5/24: *Moonstruck.* Opening 5/25: *Rambo III.* #2—*Friday the 13th, Part VII: The New Blood.* #3—Through 5/24: *Colors.* Opening 5/25: *"Crocodile" Dundee II.* #4—Through 5/24: *Stand and Deliver.* Opening 5/25: *"Crocodile" Dundee II.* #5—Through 5/24: *Beetlejuice.* Opening 5/25: *Rambo III.* #6—*The Manchurian Candidate.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Milagro Beanfield War.* #2—*Light Years.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Salsa.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Lady in White.* #2—*Call Me.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Slaughterhouse Rock.* #2—*Dead Heat.* #3—*Friday the 13th, Part VII: The New Blood.* #4—*Shakedown.* #5—*Colors; Maniac Cop.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—Opening 5/25: *Rambo III.* #2—Opening 5/25: *Rambo III.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—Through 5/24: *Friday the 13th, Part VII: The New Blood.* Opening 5/25: *Rambo III.* #2—*Salsa.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN FILM AND VIDEO FESTIVAL—Omni Park Central Hotel, 870 7th Ave. (989-9836). Through 5/28: 30th Film and Video Festival, features award ceremonies, film screenings, workshops, and lectures.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.–Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. 5/28 at 2: "Documentary Film Series": *Metropolitan Avenue,* dir. Christine Noschese. 5/29 at 2: "Architecture on Film": "Borough of Brooklyn: Buildings and Bridges": *Coney Island at Night* (1905); *Bridges-Go-Round* (1958), dir. Shirley Clarke; *Under the Brooklyn Bridge* (1953), dir. Rudy Burckhardt; *Memoirs of a Movie Palace* (1980), dir. Christian Blackwood.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 5/25 at 8: "Avant-Garde Ethnography: Program V: Ethno-musicology": *Images of Asian Music* (1974), dir. Peter Hutton; *Bitter Melons* (1971), dir. John Marshall; *Spend it All* (1974), dir. Les Blank; and *Valentin de las Sierras* (1968), dir. Bruce Baillie. 5/26: *Beware of a Holy Whore* (1970), dir. Rainer Werner Fassbinder. 5/27 at 8: "The Killer B's: A Weekend B Movie Festival, Program I: War Memorials": *The Strange Death of Adolph Hitler; Passport to Suez,* dir. Andre De Toth; *Hitler's Madman,* dir. Douglas Sirk. 5/28 at 11: "Films For Kids." "Clay and Sand Animations": *The Sand Castle; Whazzat; Closed Mondays;* at 8: "The Killer B's: Program II: Wild Women": *Queen of the Mob* (1940); *Dracula's Daughter* (1936); *Captive Wild Women* (1943), dir. Ed Dymtryk. 5/29 at 8: "The Killer B's: Program III: Resurrection in Horror": *Black Friday,* dir. Arthur Lubin, with Bela Logusi; *The Devil Commands* (1941), dir. Ed Dymtryk, with Boris Karloff; *Dead Men Walk* (1943). 5/30: *The Furies* (1950), dir. Anthony Mann, with Barbara Stanwyck and Walter Huston. 5/31 at 8: *This Man Must Die* (1970), dir. Claude Chabrol.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 5/31 at 7: "Videos by Ernest Gusella include *The Red Star, or The Rusting of Uncle Joe Steel.*

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 5/31 at 8: *The Murder of Fred Hampton* (1971, U.S.A.), dir. Michael Gray; *Side East Side* (1984), dir. Annegret Koester, who will be present.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 5/31 at 12:30, 3:15, 6, and 8:45: *Signé Charlotte* (1985), dir. Caroline Huppert.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 7/16: "Private Enemy—Public Eye: The Work of Bruce Charlesworth."

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 6/17: "Kigeki: Japanese Comedy." 5/27 at 6:30 and 8:30: *The Doctor is Out* (1952), dir. Minoru Shibuya, with Eijiro.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). $6, public; $4 students and seniors. 5/31 at 7: In conjunction with the exhibit: "A Century of Ambivalence: The Jews of Russia and the Soviet Union": *Partisans of Vilna* (1986), discussion afterwords with Aviva Kempner, writer and producer of the film. Through 7/3: "Pillar of Fire," a television history of Israel's birth. 5/29 at 1: "Program VII: The Gathering Storm"; "Chapter VIII: Disorder and Revolt."

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.-Sat. 1-6. Through 5/28: "Video in the Academy: Dead or Alive?" Selected student work from the American Film Institute 1987 Video Festival.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-780-5298). $3. 5/25 at 9: "Two Films by Les Blank": *Garlic is as God as 10 Mothers,* and *Werner Herzog Eats His Shoe.* 5/31–6/1 at 9: *The Dead* (1987), dir. John Huston, with Anjelica Huston.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 5/27 at 8: Screenings of the works of Todd Haynes includes *Superstar: The Karen Carpenter Story* (1987); *Assassins: A Film Concerning Rimbaud* (1985). 5/28 at 8: Screening of the works of Andras Szirtes include *Unidentified Flying Objects* (1987).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.-Sat. noon–5, Tue. noon–8. Through 6/10: "People's Choice of Television Commercials," over 250 commercials from 1978–87. Through 5/31: "Broadway Musicals on Television," 5/31 at 5:30: *Lena Horne—The Lady and Her Music* (1982). "Saturday Screenings for Children," Sat. at 12:30 and 3. 5/27–9/15: "The Many Worlds of Carol Burnett." Through 5/27: "1968 Television Screenings," includes screening of "The Smothers Brothers Comedy Hour," and "Rowan and Martin's Laugh-In."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 5/31: "Frank Capra: The Early Years at Columbia." 5/27 at 3: *Submarine* (1928), with Jack Holt and Ralph Graves; at 6:30: *The Younger Generation* (1929), with Jean Hersholt and Ricardo Cortez. 5/28 at 2:30: *The Way of the Strong* (1928), with Mitchell Lewis and Alice Day; at 5:30: (see 5/27 at 3). 5/28 at 2:30: (See 5/27 at 6:30); at 5:30: *Power of the Press* (1928), with Douglas Fairbanks Jr. and Mildred Harris. 5/30 at 3: (See 5/27 at 3); at 6:30: (See 5/23 at 3). 5/31 at 3: (See 5/29 at 5:30). **Titus Theater 2:** 5/26 at 3 and 6:30: "What's Happening?" *Carved in Silence* (1987), dir. Felicia Lowe.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 5/25 at 8: *High Tide* (1987, Australia), dir. Gillian Armstrong, with Judy Davis. 5/26 at 8: *Hill 24 Doesn't Answer* (1955, Israel), dir. Thorold Dickinson. 5/27–28 at 8 and 10:30, 5/29 at noon, 5, 7:30, and 10, 5/30 at 2:45, 5, and 7:30, and 5/31 at 8 and 10:15: *Housekeeping* (1987, U.S.), dir. Bill Forsyth, with Christine Lahti.

NEW YORK PUBLIC LIBRARY—Central Research Library, Fifth Ave. at 42nd St., Vincent Astor Gallery. Through 5/28: "Epics and Icons of the Silent Film Era." 5/26 at 7:45: "Scenic Design in Early American Film," with guest speakers Brooks McNamara; "Advertising and Exploitation Campaigns," guest speaker Barbara Stratyner. **Donnell Library Center, 20 W. 53rd St.** (221-7676). 5/26 at noon: "Viewpoint: A Zillion Details: The Hollywood Crafts," *Movie Stunt Men, Great Movie Stunts: Raiders of* *the Lost Ark.* 5/31 at noon: "Paris Dans le Cinema": *An American in Paris* (1951), dir. Vincente Minnelli, With Gene Kelly and Leslie Caron.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. In conjunction with Brazil Projects, screens at the Public Theatre of the works of Joaquim Pedro de Andrade, Ana Carolina, Alberto Cavalcanti, Anselmo Duarte, and Roberto Gervitz.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. 5/26 at 6, nightly except Mon.: *Tent of Miracles* (1977), dir. Nelson Pereira dos Santos. Through 5/26 at 8, Sat. and Sun. at 4: *The Record* (1985), dir. Daniel Helfer, with Uwe Ochsenknecht. Through 5/26 at 10, nightly except Mon.: *High Season* (1987), dir. Clare Peploe, with Jacqueline Bisset, James Fox, and Irene Pappas. Through 6/12, Sats. and Suns. at 2: *As If It Were Yesterday* (1980), dir. Myriam Abramowicz and Esther Hoffenberg.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 6/4, in conjunction with the exhibit "The Making of the Panorama": "New York, New York Film Series." 5/28 at 2: *Memoirs of a Movie Palace* (1979), dir. Christian Blackwood.

THIRD WORLD NEWSREEL—335 W. 38th St (947-9277). $3–$5. "Young, British, and Black," a touring film expedition from the Afro-Caribbean media group Sankofa and Black Audio Film Collective. 5/26 at 7:30 at Black Spectrum Theatre, 119 Merrick Blvd, Queens: *Expeditions, Handsworth Songs.* 5/27 at 7:30: *Territories, Passion of Remembrance, Dreaming Rivers.*

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series," through 6/5: The Films of Andy Warhol."

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Friday the 13th, Part VII.* #2—Through 5/24: *Beetlejuice.* Beg. 5/25: *"Crocodile" Dundee II.* #3—Through 5/24: *Salsa.* Beg. 5/25: *Rambo III.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Beetlejuice; Colors.* #2—*Above the Law.* #3—*Friday the 13th, Part VI.* #4—Through 5/24: *Moonstruck.* Beg. 5/25: *"Crocodile" Dundee II.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*The Milagro Beanfield War.* #2—Through 5/24: *Friday the 13th, Part VII.* Beg. 5/25: *"Crocodile" Dundee II.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—Through 5/24: *Salsa.* Beg. 5/25: *Rambo III.* #2—Through 5/24: *Friday the 13th, Part VII.* Beg. 5/25: *"Crocodile" Dundee II.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 5/24: *Salsa; Above the Law.* Beg. 5/25: *Rambo III.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Salsa.* #2—Through 5/24: *White of the Eye.* Beg. 5/25: *Rambo III.* #3—*Slaughterhouse Rock.* #4—Through 5/26: *World Gone Wild.* Beg. 5/27: *My Best Friend is a Vampire.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 5/24: *Salsa.* Beg. 5/25: *Rambo III.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—Through 5/24: *Beetlejuice.* Beg. 5/25: *Rambo III.* #2—Through 5/24: *Dead Heat.* Beg. 5/25: *"Crocodile" Dundee II.* #3—*Friday the 13th, Part VII.* #4—Through 5/24: *Colors.* Beg. 5/25: *Rambo III.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 5/26: *Slaughterhouse Rock.* Beg. 5/27: *My Best Friend is a Vampire.* #2—Through 5/26: *Maniac Cop.* Beg. 5/27: *Blood Kick.* #3—*Salsa.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Shakedown.* #2—*Friday the 13th, Part VI: The New Blood.* #3—*Colors.* #4—*Beetlejuice.* #5—*Above the Law.* #6—*Maniac Cop.* #7—*Bloodsport.* #8—*The Last Emperor.* #9—*Salsa.* #10—*Willow.* #11—*Slaughterhouse Rock.* #12—*White of the Eye.* #13—*Good Morning, Vietnam; The Suicide Club.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Salsa.* #2—*The Last Emperor.* #3—*Moonstruck.* #4—*Lady in White.* #5—Through 5/24: *Maniac Cop.* Beg. 5/25: *Rambo III.* #6—Through 5/26: *Colors.* Beg. 5/27: *My Best Friend is a Vampire.* #7—Through 5/24: *Slaughterhouse Rock.* Beg. 5/25: *Rambo III.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Stormy Monday; Aria.* #2—*The Last Emperor.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Bright Lights, Big City.* #2—*Salsa.* #3—*The Last Emperor.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—Through 5/26: *Moonstruck.* Beg. 5/27: *Powaqqatsi.* #2—Through 5/26: *The Milagro Beanfield War.* Beg. 5/27: *Willow.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Beetlejuice.* #2—*Salsa.* #3—*Friday the 13th, Part VII.* #4—*White of the Eye.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Friday the 13th, Part VII.* #2—Through 5/24: *Salsa* Beg. 5/25: *Rambo III.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 5/26: *Slaughterhouse Rock.* Beg. 5/27: *Blood Kick.* #2—Through 5/26: *Maniac Cop.* Beg. 5/27: *My Best Friend is a Vampire.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Willow.* #2—*White of the Eye.* #3—*Friday the 13th, Part VII.* #4—*Beetlejuice; Above the Law.* #5—Through 5/24: *World Gone Wild.* Beg. 5/25: *"Crocodile" Dundee II.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—Beg. 5/25: *Rambo III.* #2—Beg. 5/25: *Rambo III.* #3—Beg. 5/25: *"Crocodile" Dundee II.* #4—Beg. 5/25: *"Crocodile" Dundee II.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Beetlejuice.* #2—*Shakedown.* #3—*Salsa.* #4—*Willow.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—Through 5/24: *White of the Eye.* Beg. 5/25: *Rambo III.* #2—*Lady in White.* #3—*Slaughterhouse Rock.* #4—Through 5/24: *Maniac Cop; World Gone Wild.* Beg. 5/25: *Rambo III.* #5—*Colors.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—Through 5/24: *Slaughterhouse Rock.* Beg. 5/25: *"Crocodile" Dundee II.* #2—Through 5/24: *Friday the 13th, Part VII.* Beg. 5/25: *Rambo III.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—Through 5/24: *Colors.* Beg. 5/25: *"Crocodile" Dundee II.* #2—*Friday the 13th, Part VII.* #3—Through 5/24: *Beetlejuice.* Beg. 5/25: *Rambo III.* #4—Through 5/24: *World Gone Wild.* Beg. 5/25: *Rambo III.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Friday the 13th, Part VII.* #2—*Willow.* #3—Through 5/24: *Colors.* Beg. 5/25: *"Crocodile" Dundee II.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Slaughterhouse Rock.* #2—*Salsa.* #3—Through 5/24: *Maniac Cop.* Beg. 5/25: *Rambo III.* #4—Through 5/24: *World Gone Wild.* Beg. 5/25: *Rambo III.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Through 5/24: *Shakedown.* Beg. 5/25: *"Crocodile" Dundee II.* #2—Through 5/24: *Salsa.* Beg. 5/25: *Rambo III.* #3—Through 5/24: *Willow.* Beg. 5/25: *"Crocodile" Dundee II.* #4—Through 5/26: *Midnight Crossing.* Beg. 5/27: *Shakedown.* #5—Through 5/24: *The Last Emperor.* Beg. 5/25: *Rambo III.* #6—*Willow.* #7—*Moonstruck.* #8—*Above the Law.* #9—*Lady in White.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 5/24: *Slaughterhouse Rock.* Beg. 5/25: *"Crocodile" Dundee II.* #2—Through 5/26: *White of the Eye.* Beg. 5/27: *My Best Friend is a Vampire.* #3—*Friday the 13th, Part VII.* #4—*Salsa.* #5—*The Last Emperor.* #6—Through 5/24: *Wall Street.* Beg. 5/25: *Rambo III.*

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221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*White Mischief.* #2—Program Unavailable.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Friday the 13th, Part VII.* #2—Through 5/19: *Dead Heat.* Beg. 5/20: *World Gone Wild.* #3—*Salsa.* #4—*Maniac Cop.* #5—*Midnight Crossing.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 5/24: *Slaughterhouse Rock.* Beg. 5/25: *Rambo III.* #2—Through 5/24: *World Gone Wild.* Beg. 5/25: *Rambo III.* #3—*Friday the 13th, Part VII.* #4—*Salsa.* #5—*White of the Eye.* #6—*Maniac Cop.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Willow.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Stormy Monday.* #2—*World Gone Wild.* #3—Through 5/24: *Lady in White.* Beg. 5/25: *"Crocodile" Dundee II.* #4—Through 5/24: *Biloxi Blues.* Beg. 5/25: *"Crocodile" Dundee II.*

303. CORONA—PLAZA—(639-7722). *Salsa.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Milagro Beanfield War.* #2—*Salsa.* #3—Through 5/24: *Slaughterhouse Rock.* Beg. 5/25: *Rambo III.* #4—*The Last Emperor.* #5—Through 5/24: *World Gone Wild.* Beg. 5/25: *Rambo III.* #6—Through 5/24: *White Mischief.* Beg. 5/25: *"Crocodile" Dundee II.* #7—Through 5/24: *Lady in White.* Beg. 5/25: *"Crocodile" Dundee II.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—Through 5/24: *Colors.* Beg. 5/25: *"Crocodile" Dundee II.* #2—Through 5/24: *Dead Heat.* Beg. 5/25: *"Crocodile" Dundee II.* #3—*Friday the 13th, Part VII.*

306. FLUSHING—UA QUARTET—(359-6777). #1—Through 5/24: *Maniac Cop.* Beg. 5/25: *Rambo III.* #2—*Friday the 13th, Part VII.* #3—Through 5/24: *Slaughterhouse Rock.* Beg. 5/25: *Rambo III.* #4—*Salsa.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Milagro Beanfield War.* #2—*The Last Emperor.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Moonstruck.* #2—*The Last Emperor.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*White of the Eye.* #2—*Above the Law.* #3—*Lady in White.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*White Mischief.* #2—*Powaqqatsi.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Willow.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Salsa.* #2—*Slaughterhouse Rock.* #3—Through 5/24: *Maniac Cop.* Beg. 5/25: *Rambo III.* #4—Through 5/24: *World Gone Wild.* Beg. 5/25: *Rambo III.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*The Unbearable Lightness of Being.* #2—*Colors.* #3—*Salsa.* #4—*Powaqqatsi.* #5—*Friday the 13th, Part VII.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Midnight Crossing.* #2—Through 5/19: *Shakedown.* Beg. 5/20: *Salsa.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Maniac Cop.* #2—*Friday the 13th, Part VII.* #3—Through 5/19: *Salsa.* Beg. 5/20: *World Gone Wild.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 5/24: *Friday the 13th, Part VII.* Beg. 5/25: *"Crocodile" Dundee II.* #2—*Biloxi Blues.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Salsa.* #2—Through 5/24: *Slaughterhouse Rock.* Beg. 5/25: *Rambo III.* #3—Through 5/24: *Maniac Cop.* Beg. 5/25: *"Crocodile" Dundee II.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Colors.* #2—*Salsa; Police Academy 5.*

320. REGO PARK—DRAKE—(457-4002). Through 5/26: *Biloxi Blues.* Beg. 5/27: *Colors.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Milagro Beanfield War.* #2—*The Last Emperor.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 5/26: *Biloxi Blues.* Beg. 5/27: *Friday the 13th, Part VII.* #2—*Colors.*

401. NEW DORP—HYLAN—(351-6601). #1—Through 5/24: *Moonstruck.* Beg. 5/25: *"Crocodile" Dundee II.* #2—*Willow.*

402. NEW DORP—LANE—(351-2110). Through 5/24: *Friday the 13th, Part VII.* Beg. 5/25: *Rambo III.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*World Gone Wild.* #2—*Slaughterhouse Rock.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Willow.* #2—*Willow.* #3—*Friday the 13th, Part VII.* #4—*Slaughterhouse Rock.* #5—*World Gone Wild.* #6—*Salsa.* #7—Through 5/24: *Maniac Cop.* Beg. 5/25: *Rambo III.* #8—Through 5/24: *Above the Law.* Beg. 5/25: *Rambo III.* #9—Through 5/24: *Bloodsport.* Beg. 5/25: *"Crocodile" Dundee II.* #10—Through 5/24: *Lady in White.* Beg. 5/25: *"Crocodile" Dundee II.*

LONG ISLAND

AREA CODE 516

Nassau County

501. BELLMORE—MOVIES—(783-7200). Through 5/26: *Colors.* Beg. 5/27: *Moonstruck.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Above the Law.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Slaughterhouse Rock.* #2—*Lady in White.* #3—*Salsa.* #4—Beg. 5/25: *World Gone Wild.* Beg. 5/27: *My Best Friend is a Vampire.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—Through 5/24: *Stand and Deliver.* Beg. 5/25: *Rambo III.* #2—*Beetlejuice.* #3—Through 5/24: *Wall Street.* Beg. 5/25: *Rambo III.* #4—*Good Morning, Vietnam.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—Through 5/24: *Biloxi Blues.* Beg. 5/25: *"Crocodile" Dundee II.* #2—*Colors.* #3—*Friday the 13th, Part VII.* #4—*Beetlejuice.* #5—Through 5/24: *Stormy Monday.* Beg. 5/25: *Rambo III.* #6—Through 5/24: *Moonstruck.* Beg. 5/25: *Rambo III.* #7—*Willow.* #8—Through 5/24: *Above the Law.* Beg. 5/25: *"Crocodile" Dundee II.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 5/24: *Friday the 13th, Part VII.* Beg. 5/25: *Rambo III.* #2—Through 5/24: *Slaughterhouse Rock.* Beg. 5/25: *Rambo III.* #3—Through 5/26: *World Gone Wild.* Beg. 5/27: *My Best Friend is a Vampire.*

507. HEWLETT—HEWLETT—(791-6768). *Moonstruck.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Slaughterhouse Rock.* #2—Through 5/26: *White of the Eye.* Beg. 5/27: *My Best Friend is a Vampire.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 5/24: *World Gone Wild.* Beg. 5/25: *"Crocodile" Dundee II.* #2—Through 5/24: *Aria.* Beg. 5/25: *"Crocodile" Dundee II.* #3—*Willow.* #4—*Biloxi Blues.* #5—*Friday the 13th, Part VII.* #6—*Colors.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Slaughterhouse Rock.* #2—*Friday the 13th, Part VII.* #3—*Willow.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 5/26: *Moonstruck.* Beg. 5/27: *Beetlejuice.* #2—Through 5/26: *The Milagro Beanfield War.* Beg. 5/27: *Colors.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—Through 5/24: *Dead Heat.* Beg. 5/25: *"Crocodile" Dundee II.* #2—*Friday the 13th, Part VII.* #3—Through 5/24: *Biloxi Blues.* Beg. 5/25: *"Crocodile" Dundee II.* #4—Through 5/24: *Colors.* Beg. 5/25: *Rambo III.* #5—*Willow.* #6—Through 5/24: *Midnight Crossing.* Beg. 5/25: *Rambo III.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 5/26: *Beetlejuice.* Beg. 5/27: *Colors.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*White Mischief.* #2—*Lady in White.* #3—Through 5/24: *Salsa.* Beg. 5/25: *Rambo III.* #4—Through 5/24: *Colors.* Beg. 5/25: *Rambo III.*

515. MALVERNE—TWIN—(599-6966). #1—*The Milagro Beanfield War.* #2—Through 5/26: *Biloxi Blues.* Beg. 5/27: *Moonstruck.*

516. MANHASSET—MANHASSET—(627-7887). #1—Through 5/24: *Lady in White.* Beg. 5/25: *"Crocodile" Dundee II.* #2—*The Milagro Beanfield War.* #3—Through 5/24: *Powaqqatsi.* Beg. 5/25: *"Crocodile" Dundee II.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Slaughterhouse Rock.* #2—*Salsa.* #3—*Friday the 13th, Part VII.* #4—*Beetlejuice.* #5—Through 5/26: *The Fox and the Hound; Maniac Cop.* Beg. 5/27: *Blood Kick.* #6—*Willow.* #7—*The Last Emperor.* #8—Through 5/24: *World Gone Wild.* Beg. 5/25: *"Crocodile" Dundee II.* #9—Through 5/24: *White of the Eye.* Beg. 5/25: *"Crocodile" Dundee II.*

518. MASSAPEQUA—PEQUA—(799-6464). Through 5/24: *Aria.* Beg. 5/25: *Rambo III.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Last Emperor.* #2—*The Milagro Beanfield War.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Moonstruck.* #2—Through 5/26: *The Last Emperor.* Beg. 5/27: *Colors.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Above the Law.* #2—*Bright Lights, Big City.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Friday the 13th, Part VII.* #2—*The Last Emperor.* #3—*Moonstruck.* #4—*Midnight Crossing.* #5—*Willow.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—Through 5/24: *Biloxi Blues.* Beg. 5/25: *"Crocodile" Dundee II.* #2—Through 5/24: *White of the Eye.* Beg. 5/25: *"Crocodile" Dundee II.*

526. ROSLYN—ROSLYN—(621-8488). #1—*White Mischief.* #2—*Au Revoir Les Enfants. (Good-bye, Children.)*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 5/26: *Stormy Monday.* Beg. 5/27: *White Mischief.* #2—*The Milagro Beanfield War.* #3—*Lady in White.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 5/24: *White Mischief.* Beg. 5/25: *Rambo III.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*White of the Eye; Bulletproof.* #2—*Bloodsport.* #3—*Moonstruck.* #4—*Beetlejuice.* #5—*Maniac Cop.* #6—*Dead Heat.* #7—*Friday the 13th, Part VII.* #8—*Shakedown.* #9—*Above the Law.* #10—*Mondo New York.* #11—*Salsa.* #12—*Willow.* #13—*Slaughterhouse Rock; Colors.*

531. WANTAGH—WANTAGH—(781-6969). *Stand and Deliver.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 5/24: *Maniac Cop.* Beg. 5/25: *Rambo III.* #2—Through 5/24: *Friday the 13th, Part VII.* Beg. 5/25: *"Crocodile" Dundee II.* #3—Through 5/26: *Slaughterhouse Rock.* Beg. 5/27: *My Best Friend is a Vampire.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Stand and Deliver.* (with Spanish subtitles). #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Willow.* #2—*Willow.* #3—Through 5/26: *Slaughterhouse Rock.* Beg. 5/27: *My Best Friend is a Vampire.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Friday the 13th.* #2—Through 5/24: *Above the Law.* Beg. 5/25: *"Crocodile" Dundee II.* #3—Through 5/24: *World Gone Wild.* Beg. 5/25: *"Crocodile" Dundee II.*

602. BAY SHORE—CINEMA—(665-1722). Through 5/24: *Salsa.* Beg. 5/25: *Rambo III.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Moonstruck.* #2—*The Milagro Beanfield War.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 5/24: *Friday the 13th, Part VII.* Beg. 5/25: *"Crocodile" Dundee II.* #2—*Slaughterhouse Rock.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Colors.* #4—*Willow.* #5—*Above the Law.* #6—*Slaughterhouse Rock.* #7—*Salsa.* #8—*Biloxi Blues.* #9—*The Suicide Club.* #10—*Lady in White.* #11—*Beetlejuice.* #12—*Friday the 13th, Part VII.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Moonstruck.* #2—*Biloxi Blues.* #3—*Salsa.* #4—*Friday the 13th, Part VII.* #5—*Lady in White.* #6—*Above the Law.* #7—*Maniac Cop.* #8—*Beetlejuice.* #9—*Colors.* #10—*Midnight Crossing.* #11—*Willow.* #12—*Good Morning, Vietnam; Slaughterhouse Rock.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Three Men and a Baby.* #2—*The Last Emperor*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—Through 5/26: *Friday the 13th, Part VII.* Beg. 5/27: *My Best Friend is a Vampire.* #2—*Willow.* #3—Through 5/24: *Willow.* Beg. 5/25: *"Crocodile" Dundee II.* #4—*Lady in White.* #5—Through 5/24: *Biloxi Blues.* Beg. 5/25: *Rambo III.* #6—*Slaughterhouse Rock.* #7—Through 5/24: *Salsa.* Beg. 5/25: *Rambo III.* #8—*World Gone Wild.*

611. CORAM—PINE—(698-6442). #1—*Biloxi Blues.* #2—*The Milagro Beanfield War.* #3—*Stand and Deliver.* #4—*Beetlejuice.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Through 5/24: *Aria* Beg. 5/25: *"Crocodile" Dundee II.* #2—Through 5/24: *Powaqqatsi.* Beg. 5/25: *"Crocodile" Dundee II.* #3—Through 5/24: *Lady in White.* Beg. 5/25: *Rambo III.* #4—*White Mischief.* #5—Through 5/24: *Stormy Monday.* Beg. 5/25: *"Crocodile" Dundee II.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Aria.* #2—*The Milagro Beanfield War.*

615. GREENPORT—GREENPORT—(477-0500). Through 5/26: *Hope and Glory.* Beg. 5/27: *The Whales of August.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Willow.* #2—Through 5/24: *Willow.* Beg. 5/25: *Rambo III.* #3—*Biloxi Blues.* #4—*White Mischief.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). Through 5/24: *World Gone Wild.* Beg. 5/25: *"Crocodile" Dundee II.*

618. ISLIP—ISLIP—(581-5200). #1—*Friday the 13th, Part VII.* #2—*Beetlejuice.* #3—Through 5/24: *Colors.* Beg. 5/25: *"Crocodile" Dundee II.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). Through 5/24: *The Last Emperor.* Beg. 5/25: *Rambo III.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 5/26: *The Seventh Sign.* Beg. 5/27: *Moonstruck.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Colors.* #2—*Friday the 13th, Part VII.* #3—Through 5/24: *Three Men and a Baby.* Beg. 5/25: *"Crocodile" Dundee II.* #4—Through 5/24: *Stand and Deliver.* Beg. 5/25: *Rambo III.* #5—*The Manchurian Candidate.* #6—*The Milagro Beanfield War.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 5/26: *A New Life.* Beg. 5/27: *Vice Versa.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Beetlejuice.* #2—*World Gone Wild.* #3—*Biloxi Blues.* #4—Through 5/24: *Maniac Cop.* Beg. 5/25: *"Crocodile" Dundee II.* #5—Through 5/24: *Lady in White.* Beg. 5/25: *Rambo III.* #6—*White of the Eye.* #7—Through 5/24: *Aria.* Beg. 5/25: *"Crocodile" Dundee II.* #8—*Stormy Monday.* #9—*Friday the 13th, Part VII.* #10—*My Best Friend is a Vampire.* #11—Through 5/24: *Salsa.* Beg. 5/25: *Rambo III.* #12—*Slaughterhouse Rock.* #13—*Willow.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*The Last Emperor.* #2—Through 5/26: *Shakedown.* Beg. 5/27: *Aria.* #3—Through 5/26: *Midnight Crossing.* Beg. 5/27: *Maniac Cop.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *The Suicide Club.* **WEST**—*Aria; Biloxi Blues.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 5/26: *Dominick and Eugene.* Beg. 5/27: *My Life as a Dog.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Friday the 13th, Part VII.* #2—*Stand and Deliver.* #3—Through 5/24: *Good Morning, Vietnam.* Beg. 5/25: *Rambo III.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Aria.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Willow.* #2—*Willow.* #3—*Slaughterhouse Rock.* #4—*Friday the 13th, Part VII.* #5—Through 5/26: *Moonstruck.* Beg. 5/27: *My Best Friend is a Vampire.*

635. STONY BROOK—LOEWS—(751-2300). #1—Through 5/24: *Bulletproof.* Beg. 5/25: *"Crocodile" Dundee II.* #2—*Willow.* #3—*Friday the 13th, Part VII.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Colors.* #2—*Biloxi Blues; Beetlejuice.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Willow.* #2—Through 5/24: *Au Revoir Les Enfants. (Good-Bye, Children.)* Beg. 5/25: *"Crocodile" Dundee II.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 5/24: *Salsa.* Beg. 5/25: *Rambo III.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Wall Street.* #2—*Willow.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 5/26: *White Mischief.* Beg. 5/27: *Salsa.* #2—Through 5/26: *Lady in White.* Beg. 5/27: *Above the Law.* #3—Through 5/26: *World Gone Wild.* Beg. 5/27: *My Best Friend is a Vampire.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Milagro Beanfield War.* #2—Through 5/26: *The Last Emperor.* Beg. 5/27: *Colors.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Stormy Monday.* #2—*Friday the 13th, Part VII.* #3—*Bright Lights, Big City.* #4—*Powaqqatsi.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*White Mischief.* #2—*Lady in White.* #3—*Shakedown.* #4—*Colors.* #5—*Willow.* #6—*Friday the 13th, Part VII: The New Blood.* #7—*Moonstruck.* #8—*Beetlejuice.* #9—*Salsa.* #10—*Above the Law.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 5/26: *Stormy Monday.* Beg. 5/27: *The Last Emperor.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—Through 5/24: *Lady in White.* Beg. 5/25: *"Crocodile" Dundee II.* #2—Through 5/24: *World Gone Wild.* Beg. 5/25: *"Crocodile" Dundee II.* #3—Through 5/24: *Slaughterhouse Rock.* Beg. 5/25: *Rambo III.* #4—Through 5/24: *Salsa.* Beg. 5/25: *Rambo III.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Milagro Beanfield War.* #2—*Friday the 13th, Part VII.* #3—Through 5/24: *Biloxi Blues.* Beg. 5/25: *"Crocodile" Dundee II.* #4—Through 5/24: *World Gone Wild.* Beg. 5/25: *"Crocodile" Dundee II.* #5—*Stand and Deliver.*

710. MOUNT VERNON—PARKWAY—(664-3311). Program Unavailable.

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Friday the 13th, Part VII.* #2—*Slaughterhouse Rock.*

713. OSSINING—ARCADIAN—(941-5200). #1—*The Milagro Beanfield War.* #2—*The Unbearable Lightness of Being.* #3—*Biloxi Blues.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Salsa.* #2—Through 5/24: *The Fox and the Hound; Wall Street.* Beg. 5/25: *Rambo III.* #3—*Willow.* #4—*Colors.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Friday the 13th, Part VII.* #2—*Bulletproof; The Suicide Club.* #3—*Beetlejuice.* #4—*Stand and Deliver.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Moonstruck.*

718. RYE—RYE RIDGE—(939-8177). #1—*Willow.* #2—*Colors.*

719. SCARSDALE—FINE ARTS—(723-6699). *Au Revoir Les Enfants. (Good-Bye, Children.)*

720. SCARSDALE—PLAZA—(725-0078). Through 5/26: *Biloxi Blues.* Beg. 5/27: *The Last Emperor.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Shakedown; Bulletproof.* #2—*The Suicide Club.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Aria.* #2—*Moonstruck.* #3—*Willow.* #4—*Beetlejuice.*

723. YONKERS—MOVIELAND—(793-0002). #1—Through 5/24: *Salsa.* Beg. 5/25: *"Crocodile" Dundee II.* #2—Through 5/24: *Maniac Cop.* Beg. 5/25: *"Crocodile" Dundee II.* #3—*Slaughterhouse Rock.* #4—*Friday the 13th, Part VII.* #5—Through 5/24: *Above the Law.* Beg. 5/25: *Rambo III.* #6—Through 5/24: *Colors.* Beg. 5/25: *Rambo III.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Salsa.* #2—Through 5/24: *Slaughterhouse Rock.* Beg. 5/25: *Rambo III.* #3—*Friday the 13th, Part VII.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Salsa.* #2—Through 5/26: *Lady in White.* Beg. 5/27: *My Best Friend is a Vampire.* #3—*Willow.* #4—*Willow.* #5—*Biloxi Blues.*

#6—Through 5/24: *World Gone Wild.* Beg. 5/25: *Rambo III.* #7—Through 5/24: *Slaughterhouse Rock.* Beg. 5/25: *Rambo III.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 5/26: *Bright Lights, Big City.* Beg. 5/27: *Beetlejuice.* #2—Through 5/26: *Colors.* Beg. 5/27: *Stand and Deliver.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*White of the Eye.* #2—*Beetlejuice; Colors.* #3—*Willow.* #4—*Willow.* #5—*Powaqqatsi.*

755. NEW CITY—TOWN—(634-5100). #1—*Friday the 13th, Part VII.* #2—Through 5/24: *The Milagro Beanfield War.* Beg. 5/25: *"Crocodile" Dundee II.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 5/26: *Slaughterhouse Rock.* Beg. 5/27: *Blood Kick.* #2—Through 5/26: *World Gone Wild.* Beg. 5/27: *My Best Friend is a Vampire.*

757. NYACK—CINEMA EAST—(358-6631). *Moonstruck.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). Beg. 5/25: *Rambo III.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—Through 5/24: *Friday the 13th, Part VII.* Beg. 5/25: *Rambo III.* #2—Through 5/24: *Colors.* Beg. 5/25: *Rambo III.*

760. PEARL RIVER—PEARL RIVER—(735-6500). Through 5/24: *The Last Emperor.* Beg. 5/25: *"Crocodile" Dundee II.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Dominick and Eugene.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Moonstruck.* #2—Through 5/24: *The Milagro Beanfield War.* Beg. 5/25: *"Crocodile" Dundee II.*

763. STONY POINT—9 W—(942-0303). *Colors.*

764. SUFFERN—LAFAYETTE—(357-6030). *Willow.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Colors.* #2—*Biloxi Blues.*

801. DANBURY—CINE—(743-2200). #1—Through 5/24: *Wall Street.* Beg. 5/25: *"Crocodile" Dundee II.* #2—*The Last Emperor.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Willow.* #2—*Beetlejuice.*

803. DANBURY—PALACE—(748-7496). #1—*Friday the 13th, Part VII.* #2—*Stand and Deliver.* #3—Through 5/24: *Salsa; School Daze.* Beg. 5/25: *Rambo III.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—Program Unavailable. #2—*Colors.*

806. FAIRFIELD—COUNTY—(334-1411). Program Unavailable.

807. GREENWICH—CINEMA—(869-6030). #1—*Biloxi Blues.* #2—*Colors.*

808. GREENWICH—PLAZA—(869-4030). #1—*Willow.* #2—*White Mischief.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 5/24: *Moonstruck.* Beg. 5/25: *"Crocodile" Dundee II.* #2—Through 5/24: *The Last Emperor.* Beg. 5/25: *"Crocodile" Dundee II.*

810. NORWALK—CINEMA—(838-4504). #1—*Beetlejuice.* #2—*Colors.*

811. NORWALK—NORWALK—(866-9202). *Salsa.*

812. RIDGEFIELD—CINEMA—(438-3338). *Sunset; Hairspray.*

813. SOUTH NORWALK—SONO—(866-9202). Through 6/2: *Au Revoir Les Enfants. (Good-Bye, Children.)*

815. STAMFORD—AVON—(324-9205). #1—*Friday the 13th, Part VII.* #2—*Beetlejuice.*

816. STAMFORD—CINEMA—(324-3100). #1—Through 5/24: *Wall Street.* Beg. 5/25: *Rambo III.* #2—Through 5/24: *The Last Emperor.* Beg. 5/25: *Rambo III.* #3—*Stormy Monday.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—Through 5/24: *Midnight Crossing.* Beg. 5/25: *"Crocodile" Dundee II.* #2—*Moonstruck.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Last Emperor.* #2—*Slaughterhouse Rock.* #3—*Biloxi Blues.* #4—Through 5/24: *Bloodsport.* Beg. 5/25: *Rambo III.* #5—Through 5/24: *Shakedown.* Beg. 5/25: *Rambo III.* #6—*Salsa.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Friday the 13th, Part VI.* #2—Through 5/24: *Bright Lights, Big City.* Beg. 5/25: *"Crocodile" Dundee II.* #3—Through 5/24: *Beetlejuice.* Beg. 5/25: *Rambo III.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Biloxi Blues.* #2—*Salsa.* #3—(227-9619). *The Last Emperor.* #4—(226-6666). *The Milagro Beanfield War.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *Salsa.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Friday the 13th.* #2—*Beetlejuice.* #3—*Salsa; Dead Heat.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Friday the 13th, Part VII.* #2—*White of the Eye.*

902. JERSEY CITY—NEWPORT—(626-3200). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Beetlejuice.* #3—Through 5/24: *World Gone Wild.* Beg. 5/25: *Rambo III.* #4—Through 5/24: *Slaughterhouse Rock.* Beg. 5/25: *Rambo III.* #5—Through 5/24: *White of the Eye.* Beg. 5/25: *"Crocodile" Dundee II.* #6—*Salsa.* #7—*Stormy Monday.* #8—*Willow.* #9—Through 5/24: *Colors.* Beg. 5/25: *"Crocodile" Dundee II.*

903. JERSEY CITY—STATE—(653-5200). #1—Through 5/24: *Maniac Cop.* Beg. 5/25: *Rambo III.* #2—*Salsa.* #3—Through 5/26: *World Gone Wild.* Beg. 5/27: *My Best Friend is a Vampire.* #4—Through 5/26: *Slaughterhouse Rock.* Beg. 5/27: *Blood Kick.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Willow.* #2—Through 5/24: *Lady in White.* Beg. 5/25: *Colors.* #3—*World Gone Wild.* #4—*Moonstruck.* #5—*Slaughterhouse Rock.* #6—Through 5/24: *Maniac Cop.* Beg. 5/25: *Shakedown.* #7—Through 5/24: *Midnight Crossing.* Beg. 5/25: *Friday the 13th, Part VII.* #8—*Above the Law.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—Through 5/24: *Friday the 13th, Part VII.* Beg. 5/25: *"Crocodile" Dundee II.* #2—Through 5/24: *Shakedown.* Beg. 5/25: *Rambo III.* #3—Through 5/24: *Colors.* Beg. 5/25: *Rambo III.* #4—*Salsa.* #5—Through 5/24: *White Mischief.* Beg. 5/25: *"Crocodile" Dundee II.* #6—*Beetlejuice.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Program Unavailable.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Through 5/24: *Colors.* Beg. 5/25: *Rambo III.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Slaughterhouse Rock.* #2—*Friday the 13th, Part VII.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 5/26: *Slaughterhouse Rock.* Beg. 5/27: *My Best Friend is a Vampire.*

914. LIVINGSTON—COLONY—(992-0800). *The Last Emperor.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Stormy Monday.* #2—*Moonstruck.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Willow.* #2—Through 5/26: *Hope and Glory.* Beg. 5/27: *Babette's Feast.* #3—*Moonstruck.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Salsa.* #2—*World Gone Wild.* #3—*Beetlejuice.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Wall Street.* #2—*Moonstruck.* #3—*The Last Emperor.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 5/24: *White Mischief.* Beg. 5/25: *Rambo III.* #2—Through 5/24: *The Last Emperor.* Beg. 5/25: *"Crocodile" Dundee II.* #3—*Lady in White.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*White of the Eye.* #2—*Above the Law.* #3—*Friday the 13th, Part VII.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Moonstruck.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Willow.* #2—*Moonstruck.*

933. LINDEN—QUAD—(925-9787). #1—*Moonstruck.* #2—*Above the Law.* #3—*Stand and Deliver; Beetlejuice.* #4—*Colors.*

935. UNION—LOST PICTURE SHOW—(964-4497). Through 5/26: *Au Revoir Les Enfants. (Good-Bye, Children.)* Beg. 5/27: *Babette's Feast.*

936. UNION—UNION—(686-4373). #1—Through 5/24: *Friday the 13th, Part VII.* Beg. 5/25: *"Crocodile" Dundee II.* #2—Through 5/24: *Biloxi Blues.* Beg. 5/25: *"Crocodile" Dundee II.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 5/24: *World Gone Wild.* Beg. 5/25: *Rambo III.* #2—Through 5/24: *Aria.* Beg. 5/25: *Rambo III.* #3—Through 5/26: *Slaughterhouse Rock.* Beg. 5/27: *My Best Friend is a Vampire.*

938. WESTFIELD—TWIN—(654-4720). #1—Through 5/26: *Colors.* Beg. 5/27: *Powaqqatsi.* #2—*Beetlejuice.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Masquerade.* #2—*Friday the 13th, Part VII.*

951. CLOSTER—CLOSTER—(768-8800). Through 5/24: *Stand and Deliver.* Beg. 5/25: *"Crocodile" Dundee II.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—Through 5/24: *Shakedown.* Beg. 5/25: *"Crocodile" Dundee II.* #2—*Friday the 13th, Part VII.* #3—*World Gone Wild.* #4—Through 5/24: *Beetlejuice.* Beg. 5/25: *"Crocodile" Dundee II.*

953. EMERSON—TOWN—(261-1000). #1—*Good Morning, Vietnam.* #2—Through 5/24: *The Last Emperor.* Beg. 5/25: *Rambo III.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Slaughterhouse Rock.* #2—*Aria.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Willow.* #2—*Rambo III.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 5/26: *Slaughterhouse Rock.* Beg. 5/27: *My Best Friend is a Vampire.* #2—*Moonstruck.*

958. OAKLAND—TWIN—(337-4478). #1—*Biloxi Blues.* #2—*Beetlejuice.*

959. PARAMUS—CINEMA 35—(845-5070). *Powaqqatsi.*

961. PARAMUS—BERGEN MALL—(845-4449). *Biloxi Blues.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Friday the 13th, Part VII.* #2—Through 5/24: *Moonstruck.* Beg. 5/25: *"Crocodile" Dundee II.* #3—*White Mischief.* #4—*Willow.* #5—*Willow.* #6—Through 5/24: *Lady in White.* Beg. 5/25: *"Crocodile" Dundee II.* #7—Through 5/24: *White of the Eye.* Beg. 5/25: *Rambo III.* #8—Through 5/24: *Stormy Monday; World Gone Wild.* Beg. 5/25: *Rambo III.* #9—*Salsa.* #10—*Above the Law.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Mondo New York.* #2—*Colors.* #3—*Beetlejuice.*

964. RAMSEY—CINEMA—(825-2090). *The Last Emperor.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Colors.*

967. RIDGEWOOD—WARNER—(444-1234). #1—Through 5/24: *Hope and Glory.* Beg. 5/25: *"Crocodile" Dundee II.* #2—*Wall Street.* #3—*The Last Emperor.* #4—Through 5/24: *The Milagro Beanfield War.* Beg. 5/25: *"Crocodile" Dundee II.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Colors.* #2—*Beetlejuice.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Last Emperor.* #2—*Colors.* #3—*The Milagro Beanfield War; Biloxi Blues.*

970. TENAFLY #1—*Willow.* #2—*Hope and Glory.* #3—*Dominick and Eugene.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Willow.* #2—*Moonstruck.* #3—*Friday the 13th, Part VII.*

972. WESTWOOD—PASCACK—(664-3200). #1—*World Gone Wild.* #2—*Aria.* #3—*Stand and Deliver.* #4—Through 5/26: *Slaughterhouse Rock.* Beg. 5/27: *My Best Friend is a Vampire.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ABOVE THE LAW—(1 hr. 44 min.; 1988) A Chicago police detective finds himself swept up into an international covert operation involving his former CIA associates. With Steven Seagal and Pam Grier. Screenplay by Seagal and Andrew Davis. Dir. Davis. R. **31, 53, 101, 104, 112, 210, 219, 309, 406, 502, 505, 521, 530, 601, 606, 608, 702, 706, 723, 904, 921, 933, 962**

ARIA—(1 hr. 30 min.; 1988) Aria segments from famous operas have been translated to the video screen by several renowned directors. With Theresa Russell, Bridget Fonda, and Beverly D'Angelo. Written and directed by Nicolas Roeg, Bruce Beresford, Ken Russell, Jean-Luc Godard, Julien Temple, Derek Jarman, and Robert Altman. R. **11, 83, 203, 509, 518, 612, 613, 625, 626, 627, 633, 722, 937, 954, 972**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö), enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **11, 45, 308, 526, 533, 637, 719, 808, 813, 935**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **11, 82, 917, 935**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81**

★ **BEETLEJUICE**—(1 hr. 40 min.; 1988) Nothing in this ghoulish pop-up book of a movie is scary, but the picture gives us one jolt after another—startling explosions of energy. Director Tim Burton consistently stays ahead of the audience—almost too far ahead. He creates toy worlds that intersect with real ones, and sometimes we're not sure which one we're in. He goes very far into the wonder of logic and fantasy, and then throws in something from left field—no, from the bleachers. He's rabid, undomesticated—probably a comic genius of some sort but at this point too impatient to bring order to the brilliant profusion of his ideas. Micheal Keaton, whose face is the color of Kaopectate, and who wears voluminous coats, like Ed Wynn, is the professional poltergeist who helps a lovely young dead couple haunt their own house. Catherine O'Hara, as the pretentious sculptor, and Jeffrey Jones, a neurotic, are the awful couple who take over the house. Get yourself ready for some very odd events inspired by the music of Harry Belafonte. Cameos by Sylvia Sidney and Dick Cavett. (5/2/88) PG-13. **7, 33, 52, 85, 100, 101, 108, 112, 207, 210, 213, 216, 504, 505, 511, 513, 517, 530, 606, 608, 611, 618, 625, 636, 706, 715, 722, 725, 753, 802, 810, 815, 819, 900, 902, 905, 918, 933, 938, 952, 958, 963, 968**

BLOODSPORT—(1 hr. 32 min.; 1988) A young American's determination to pay tribute to his martial arts teacher leads him to the prestigious international contest. With Donald Gibb and Jean Claude Van Damme. Screenplay by Sheldon Lettich, Christopher Cosby, and Mel Friedman. Dir. Newt Arnold. R. **33, 112, 406, 530, 818**

CALL ME—(1 hr. 37 min.; 1988) An erotic thriller about a woman who receives obscene phone calls. With Patricia Charbonneau and Patti D'Arbanville. Screenplay by Karyn Kay and Sollace Mitchell. Dir. Mitchell. R. **20, 22, 44, 89**

★ **COLORS**—(2 hr.; 1988) Dennis Hopper's fourth film as director is a formula cop movie with some special qualities. Robert Duvall is Hodges, a shrewd veteran cop in Los Angeles, and Sean Penn is the tiny young dynamo "Pacman," the kind of policeman who kayos a hood just for looking him in the eye. Together they are trying and failing to contain the tide of crack-war violence engulfing Los Angeles. After fighting a lot, they will, in time, learn to love each other. A formula, to be sure. But Hopper gives the movie his own intensity and recklessness, and his despair. In the scenes of the two cops patrolling the neighborhood streets, the movie slows down. The car pulls up and everyone raps. The young hoods, it turns out, are doomed by their best qualities of courage and loyalty. Since their feeling for the gang is the only thing holding them to life, they *must* retaliate when the gang is attacked. From their own point of view, they are violent on principle. The movie lacks precision and detail, but Hopper shows some class in dramatizing this mess not just as a series of violent thrills but as a disaster blighting a whole community. Written by Michael Schiffer. (4/18/88) R. **21, 34, 48, 66, 85, 90, 101, 108, 112, 200, 214, 216, 217, 305, 313, 319, 320, 400, 501, 505, 509, 511, 512, 513, 514, 520, 530, 606, 608, 618, 621, 636, 703, 706, 714, 718, 723, 725, 753, 759, 763, 800, 805, 807, 810, 902, 904, 905, 910, 933, 938, 963, 966, 968, 969**

CROCODILE DUNDEE II—(1 hr. 30 min.; 1988) The man from Down Under has to rescue his wife after she's kidnapped by dangerous thugs. With Paul Hogan, Linda Kozlowski. Screenplay by Paul and Brett Hogan. Dir. John Cornell. PG. **24, 32, 52, 67, 85, 85, 100, 101, 102, 103, 108, 210, 211. 211, 215, 216, 217, 219, 219, 220, 302, 302, 304, 304, 305, 305, 317, 318, 401, 406, 406, 505, 505, 509, 509, 512, 512, 516, 516, 517, 517, 525, 525, 532, 601, 601, 604, 610, 612, 612, 612, 617, 618, 621, 625, 625, 635, 637, 708, 708, 709, 709, 723, 723, 755, 760, 762, 801, 809, 809, 817, 819, 902, 902, 905, 905, 920, 936, 936, 951, 952, 952, 962, 962, 967**

DA—(1 hr. 42 min.; 1988) A look at the joy and pain involved in resolving familial relationships. With Martin Sheen, William Hickey, and Barnard Hughes. Screenplay by Hugh Leonard. Dir. Matt Clark. PG. **50**

DEAD HEAT—(1 hr. 26 min.; 1988) When a L.A.P.D. detective is killed in the line of duty, he returns from the dead so he and his partner can avenge his death. With Treat Williams and Joe Piscopo. Written by Terry Black. Dir. Mark Goldblatt. R. **31, 90, 108, 222, 305, 512, 530, 900**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally-handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. **36, 630, 761, 970**

FRIDAY THE 13th, PART VII: THE NEW BLOOD—(1 hr. 30 min.; 1988) The horror continues. With Lar Park Lincoln. Screenplay by Daryl Haney and Manuel Fidello. Dir. John Carl Buechler. R. **3, 32, 62, 67, 85, 90, 92, 100, 101, 102, 103, 108, 112, 207, 208, 210, 215, 216, 217, 220, 222, 300, 305, 306, 313, 316, 317, 400, 402, 406, 505, 506, 509, 510, 512, 517, 523, 530, 532, 601, 604, 606, 608, 610, 618, 621, 625, 631, 634, 635, 705, 706, 709, 711, 715, 723, 724, 755, 759, 803, 815, 819, 900, 901, 902, 904, 905, 911, 921, 936, 950, 952, 962, 971**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **5**

I DON'T GIVE A DAMN—(1 hr. 30 min.; 1988) In Hebrew, Eng. subtitles. A liberal young Israeli's life is dramatically altered after he takes part in a military action. With Ika Sohar and Amat Waxman. Screenplay by Hama Peled. Dir. Shmuel Imberman. R. **54**

LADY IN WHITE—(1 hr. 52 min.; 1988) A young boy is haunted by a ghost. With Lukas Haas, Katherine Helmond, and Len Cariou. Written and directed by Frank LaLoggia. PG-13. **25, 53, 89, 200, 214, 219, 302, 304, 309, 406, 503, 514, 516, 527, 606, 608, 610, 612, 625, 702, 706, 708, 724, 904, 920, 962**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In recreating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? (11/30/87) PG-13. **6, 42, 46, 112, 200, 203, 204, 219, 220, 304, 307, 308, 322, 517, 519, 520, 523, 609, 619, 626, 703, 707, 720, 760, 801, 809, 816, 818, 820, 914, 919, 920, 953, 964, 967, 969**

LIGHT YEARS—(1 hr. 19 min.; 1988) An animated tale about a civilization that is almost destroyed by its irresponsible scientific experiments. With the voices of Glenn Close and Christopher Plummer. Screenplay by Isaac Asimov. Dir. Harvey Weinstein. PG-13. **11, 87**

THE MASS IS ENDED—(1 hr. 44 min.; 1988) In Italian, Eng. subtitles. After several years in Rome, a young priest returns to his home parish to find that the lives of his friends and family have changed dramatically. With Nanni Moretti. Screenplay by Nanni Moretti and Sandro Petraglia. Dir. Moretti. **43**

MIDNIGHT CROSSING—(1 hr. 44 min.; 1988) Two married couples take a Caribbean cruise for relaxation, but the journey turns into a deadly treasure hunt. With Faye Dunaway, Daniel J. Travanti, and Kim Cattrall. Written by Roger Holzberg and Doug Weiser. Dir. Holzberg. R. **219, 222, 315, 512, 523, 608, 626, 817, 904**

THE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) It's not sufficient to say that this Robert Redford picture will seem marvelous to anyone who adores Pete Seeger and singing around a campfire—though the statement, as far as it goes, is true enough. Despite the crippling virtue of his theme—the revolt of Mexican-American dirt farmers against corrupt big-time developers in the Southwest—Redford has managed to inject antic bits of personality and wit into the work of his large cast. As *Ordinary People* demonstrated, he is a good director of actors, On the other hand, trying for a tone of "Latin" fantasy and magic, he's severely hampered by general cautiousness and an overly literal mind. Which is a shame, since the movie is obviously a labor of love. Starring Chick Vennera, Ruben Bladés, Sonia Braga, John Heard, and Richard Bradford. Based on a novel by John Nichols. (4/11/88) R. **10, 61, 87, 102, 206, 304, 307, 322, 511, 515, 516, 519, 527, 603, 611, 613, 621, 703, 709, 713, 755, 762, 820, 967, 969**

THE MODERNS—(2 hr. 6 min.; 1988) This painfully sarcastic movie, written by Jon Bradshaw and Alan Rudolph, and directed by Rudolph, would appear to be the work of someone who had read Gertrude Stein's *Autobiography of Alice B. Toklas*, Hemingway's *A Moveable Feast*, and perhaps a biography of the American art dealer John Quinn, and had then spent many years brooding over the problem of how to turn a glittering period in the arts—Paris during the twenties—into trash. Piety may not be required, but one can't see much point in making the young Hemingway a sophomoric drunk or in suggesting that art and forgery are the same (the most tired of "scandalous" ideas). Keith Carradine, however, gives a sturdy performance as a second-rate painter who finally leaves for Hollywood. With Linda Fiorentino as a siren, John Lone as a corrupt collector, Wallace Shawn as a newspaper columnist, Geraldine Chaplin as another collector, and Genevieve Bujold as a tough-minded dealer. Shot in Canada. (5/16/88) PG-13. **49**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 85, 101, 200, 206, 219, 301, 308, 401, 501, 505, 507, 511, 601, 520, 523, 530, 603, 606, 608, 620, 634, 706, 716, 722, 757, 762, 801, 809, 817, 821, 904, 916, 917, 919, 930, 931, 933, 956, 962, 971**

MONDO NEW YORK—(1 hr. 22 min.; 1988) A tour through the hedonistic underworld of New York City. With Shannah Laumeister, Karen Finley, and John Sex. Written by David Silver and Harvey Keith. Dir. Keith. **11, 36, 530, 963**

THE PENITENT—(1 hr. 34 min.; 1988) The simple life of a Mexican farmer becomes complicated by the arrival of his old friend, a drifter and ex-convict. With Raul Julia and Armand Assante. Written and directed by Cliff Osmond. PG-13. **37**

POWAQQATSI—(1 hr. 37 min.; 1988) Godfrey Reggio's new wordless spectacle film (he is the director of the cult hit *Koyaanisqatsi*) would appear to be a rock concert for UN delegates. As the Philip Glass music, frenzied yet motionless, pounds away on the soundtrack, Reggio gives us slow-motion shots of laborers in Third World countries lifting, hauling, threshing, chopping, cutting, running. The movie's humanistic message: Impoverished Third World workers in their naked wretchedness are superior to the mightiest city dweller. In brief, Reggio has transformed hopeless physical labor into a lyrical tribute to the dignity of man. Which has to be something of a sick joke (King Cheops himself, constructing the pyramids at Giza, couldn't have devised a slicker rationale for slave labor.) The director has some skill, but the movie is all shots—nothing builds. Avoid when sober. (5/16/88) G. **5, 41, 206, 310, 313, 516, 612, 705, 753, 938, 959**

RAMBO III—(1 hr. 41 min.; 1988) Rambo declines a dangerous mission in order to go to Thailand to search for inner peace, but leaves the monastery for Afghanistan after his friend is taken prisoner there. With Sylvester Stallone and Richard Crenna. Screenplay by Stallone and Sheldon Lettich. Dir. Peter Macdonald. R. **3, 7, 22, 33, 33, 60, 67, 85, 85, 91, 91, 92, 100, 103, 104, 106, 107, 108, 108, 200, 200, 208, 211, 211, 214, 214, 215, 216, 216, 218, 218, 219, 219, 220, 300, 300, 304, 304, 306, 306, 312, 312, 318, 402, 406, 406, 504, 504, 505, 505, 506, 506, 512, 512, 514, 514, 518, 528, 532, 602, 610, 610, 612, 616, 619, 621, 625, 625, 631, 638, 708, 708, 714, 723, 723, 724, 724, 724, 758, 759, 759, 803, 816, 816, 818, 818, 819, 902, 902, 903, 905, 905, 910, 920, 937, 937, 953, 955, 962, 962**

RIKKY AND PETE—(1 hr. 47 min.; 1988) An Australian brother and sister leave home and head for the outback when the brother's bizarre inventions rile both their parents and the local police. With Stephen Kearney and Nina Landis. Written by David Parker. Dir. Nadia Tass. R. **55**

SALOME'S LAST DANCE—(1 hr. 27 min.; 1988) In 1892, an unauthorized version of Oscar Wilde's banned play *Salome* is premiered in a London brothel. With Glenda Jackson, Nicholas Grace, and Stratford Johns. Written and directed by Ken Russell. R. **55**

SALSA—(1 hr. 30 min.; 1988) A young man works to support his family by day but lives for his nights in the salsa clubs. With Robby Rosa and Angela Alvarado. Screenplay by Boaz Davidson, Tomás Benitez, and Shephard Goldman. Dir. Davidson. PG. **7, 33, 60, 65, 88, 92, 100, 103, 104, 106, 107, 111, 112, 200, 204, 207, 208, 213, 218, 219, 220, 222, 300, 303, 304, 306, 312, 313, 315, 316, 318, 319, 406, 503, 517602, 606, 608, 610, 625, 702, 706, 708, 714, 723, 724, 724, 803, 811, 818, 820, 822, 900, 902, 903, 905, 918, 962**

SATURDAY NIGHT AT THE PALACE—(1 hr. 27 min.; 1988) A black restaurant owner in South Africa must deal with the animosity of his white clients. With John Kani and Bill Flynn. Screenplay by Paul Slabolepszy and Bill Flynn. Dir. Robert Davies. **63**

SHAKEDOWN—(1 hr. 45 min.; 1988) A police action-drama about a legal aide attorney and a renegade New York cop who team up to solve a Central Park shootout. With Peter Weller and Sam Elliott. Written and directed by James Glickenhaus. R. **37, 67, 90, 112, 213, 219, 219, 315, 530, 626, 706, 721, 818, 904, 905, 952**

SHATTERED DREAMS—(2 hr. 10 min.; 1988) In English, Hebrew, and Arabic, Eng. subtitles. An exploration of the political dissent in modern Israel. Dir. Victor Schonfeld and Jenifer Millstone. **1**

SOMEONE TO LOVE—(1 hr. 50 min.; 1988) An exploration of the private dramas of singles as they search for meaningful relationships. With Andrea Marcovicci, Sally Kellerman, and Orson Welles. Written and directed by Henry Jaglom. **84**

STAND AND DELIVER—(1 hr. 43 min.; 1988) This inspirational tale of ghetto youth saved by a great teacher is sparked by Edward James Olmos, who gives an immensely entertaining star performance. Olmos, a growling, morose Lieutenant Castillo on *Miami Vice,* changes his appearance, weight, and manner to play the real-life teacher, Jaime Escalante, a computer technician who decided to work with East Los Angeles kids (mostly Hispanic) at the James A. Garfield High School. At first, Escalante seems a weak, burdened man—a middle-class householder, a *teacher*—overmatched by insolent youths. But his impotence is a put-on and a lure. When his students challenge him, he turns a mocking hipster's wit on them, conquering with scorn and irony and, finally, encouragement and affection. Escalante prepared his students for the advanced-placement test in calculus, and, in 1982, eighteen of them passed—at that time an unheard of feat. Since then, many more have passed. The movie is stirring but not always convincing—the actors playing the students are much too soft. With Lou Diamond Phillips. Written by Ramon Menendez and Tom Musca. Dir. Menendez. (4/18/88) PG. **20, 66, 85, 504, 531, 533, 611, 621, 631, 709, 715, 803, 933, 951, 972**

STORMY MONDAY—(1 hr. 33 min.; 1988) Directed by Mike Figgis and photographed by Roger Deakins, this modest English thriller is no more than an imitation forties Hollywood *film noir* about young lovers caught (as they used to say) in a web of violence and deceit, but the movie has an engagingly "dark" moody fatalism that is very pleasing. Tommy Lee Jones is amusing as a vicious Mr. Big—an American financier trying to take over an English provincial city—and Melanie Griffith, playing that archetypal forties figure, a good-bad girl, is sweet and sexy. With Sean Bean, and, as a mysterious club owner, Sting. (5/16/88) R. **11, 60, 84, 203, 302, 505, 527, 612, 625, 705, 707, 816, 916, 962**

THE SUICIDE CLUB—(1 hr. 30 min.; 1988) A young heiress contemplates the futility of life after her brother's suicide and is drawn into a cultish group who risk life or death in a strange card game. With Mariel Hemingway and Robert Joy. Screenplay by Susan Kouguell and Carl Capotorto. Dir. James Bruce. R. **7, 37, 112, 606, 627, 715**

★ **A TAXING WOMAN**—(2 *hr.* 7 *min.*; 1988) In Japanese, Eng. subtitles. Juzo Itami's new comedy is an ambiguous celebration of Japan's dauntless tax auditors and inspectors, who ferret out hidden riches from the country's innumerable cheats. (Tax rates in Japan are extremely high.) His heroine, Ryoko (Nobuko Miyamoto), has freckles and short hair in a modified Clara Bow cut, and she's a brilliant hound, terrorizing mom-and-pop grocers, casino operators, and finally a true crook, Mr. Gondo (Tsutomu Yamazaki). We root for her to trap victims, but we also root for them to get away with at least some of the stash. Gondo, for instance, is a brute, but he's also a charming and resourceful man who breaks into a wild dance of glee after making a killing. Earning money makes him horny, and sleeping with women makes him eager to earn more. He's probably the happiest man in Tokyo and pretty nearly irresistible. When the tax service, including Ryoko, come down on him with a force of one hundred agents and much electronic equipment, we may not be on their side. The movie has a cops-and-robbers structure that really isn't supported by its underlying attitudes. But it's good fun. Itami has a feeling for the pressured vitality of the modern big city. (5/23/88) **81**

38: VIENNA BEFORE THE FALL—(1 hr. 36 min.; 1988) In German, Eng. subtitles. An Austrian-made exercise in bittersweet nostalgia about a young, successful Jewish playwright (Tobias Engel) and his Christian girlfriend (Sunnyi Melles), who, in the months before the Anschluss, disregard the signs of impending disaster all around them and try to continue their happy lives. The movie, directed and written by Wolfgang Glück, has a veneer of despair, but its unconscious message is rather strange. The young playwright is *so* feckless and dumb that the movie appears to be blaming the Jews for failing to foresee what was going to happen to them. This tinge of criticism is especially odd coming from the Austrians (even liberal, anti-Nazi Austrians), many of whom, after all, welcomed Hitler and helped murder the Jews. With the same logic, a southern plantation owner after the Civil War might have blamed an African tribesman for allowing himself to be sold into slavery. (5/23/88) **81**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. **36, 51, 313, 713**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) This true story of high life, dissipation, and murder in British-colonial Kenya isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. In 1940–41, the upper-class denizens of the legendary Happy Valley—in the hills outside Nairobi, Kenya—were most certainly a collection of wicked little beasties. Living on huge estates, they played, hunted, drank, experimented with cocaine and heroin, screwed one another's wives and husbands, and either ignored their children or managed not to have any. All of this decadence becomes blindingly public when Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Greta Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing Sir "Jock" Delves Broughton (Joss Ackland) has been hunting like a sport, but was he faking and secretly planning murder? Despite the research of James Fox, who wrote an elegant book (same title) about this affair, the answer isn't really known, so the movie is rather coy about the truth. The director, Michael Radford, and Jonathan Gems, who worked on the screenplay, have tried for a tone of cracked elegy, and have become bogged down in enervation and dwindling-Empire nostalgia. The movie is lazy and pompous, a smug example of the smug horror it is putting down. When Scacchi and Dance strip off their clothes, the directorial ineptitude can almost be forgiven. With Sarah Miles, Trevor Howard, John Hurt. Exteriors shot in Kenya. (5/2/88) R. **10, 43, 221, 304, 310, 514, 526, 527, 528, 612, 616, 702, 706, 808, 905, 920, 962**

WHITE OF THE EYE—(1 hr. 51 min.; 1988) When her husband is marked as the prime suspect in a murder case, a woman begins to question her husband's sanity and his motives. With Cathy Moriarity and David Keith. Screenplay by China and Donald Cammell. Dir. Doanld Cammell. R. **20, 35, 52, 106, 112, 207, 210, 214, 220, 300, 309, 508, 517, 525, 530, 625, 753, 901, 902, 921, 962**

WILLOW—(1 hr. 49 min.; 1988) Reviewed in this issue. PG. **24, 40, 64, 80, 112, 206, 210, 213, 217, 219, 219, 301, 311, 401, 406, 406, 505, 509, 510, 512, 517, 523, 530, 600, 600, 606, 608, 610, 610, 616, 616, 634, 634, 635, 637, 700, 706, 714, 718, 722, 724, 724, 753, 753, 764, 802, 808, 902, 902, 904, 917, 931, 955, 962, 962, 970, 971**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women as they sit in their apartments, drive, read in the library. Divine eavesdroppers, they record the spiritual life of man (no one totes up his dirty laundry or lusts after a waitress). Yet, the angels cannot enter history, they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulnes), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. (5/9/88) **82**

WORLD GONE WILD—(1 hr. 34 min.; 1988) In this post-apocalyptic tale, water becomes the most precious element on earth, causing wars over control of all water supplies. With Bruce Dern and Michael Paré. Screenplay by Jorge Zamacona. Dir. Lee H. Katzin. R. **30, 106, 210, 214, 216, 218, 222, 300, 302, 304, 312, 316, 404, 406, 503, 506, 509, 517, 601, 610, 617, 625, 702, 708, 709, 724, 756, 902, 903, 904, 918, 937, 952, 962, 972**

REVIVALS

A BOY AND HIS DOG—(1 hr. 27 min.; 1975) A piece of science fiction of the world-after-the-holocaust variety, now something of a cult classic. Though often derivative, preposterous, and revolting, it's a humorous, well-told story, based on Harlan Ellison's novella. With Don Johnson and Jason Robards. Dir. L. Q. Jones. **2**

BLADE RUNNER—(1 hr. 54 min.; 1982) An unsuccessful homage-parody of forties *film noir*, set in twenty-first-century Los Angeles. Harrison Ford is a retired police detective called back into service to eliminate some robots that look exactly like humans and have gone berserk. Murkily lit and intentionally schlocky-looking, *Blade Runner* has the immense high-ceilinged rooms, zany camera angles, and pretentious, echoing dialogue of a hundred naively bad experimental films. Dir. Ridley Scott. **2**

THE FEARLESS VAMPIRE KILLERS, OR PARDON ME BUT YOUR TEETH ARE IN MY NECK—(Uncut: 2 hr. 4 min.; 1967) Roman Polanski's goofy, macabre comedy about vampire legends—a cult favorite—starts with a funny idea and some nice touches, but the one-joke humor loses its bite soon after the vampire hunters meet the fanged set in Transylvania. With Polanski, Jack MacGowran, Sharon Tate, Alfie Bass, and Ferdy Mayne. **9**

THE GANG'S ALL HERE—(1 hr. 43 min.; 1943) Carmen Miranda and her bananas—otherwise, minor Busby Berkeley. Maybe it's that Fox's garish color process ruins the Berkeley touch; maybe it's that Alice Faye was too good an artist to work in this sappy milieu—anyhow, it's a disappointment for all its fame. **2**

THE IMPORTANCE OF BEING EARNEST—(1 hr. 35 min.; 1952) A highly satisfactory version of Oscar Wilde's greatest play, starring Michael Redgrave and Edith Evans. Dir. Anthony Asquith. **1**

KNIFE IN THE WATER—(1 hr. 35 min.; 1962) In Polish, Eng. subtitles. This was Roman Polanski's first film (made in Poland) and arguably his best. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. **9**

THE MAGIC FLUTE—(2 hr. 14 min.; 1975) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that the filmmaker should have taken more holidays from anxiety, despair, and God. Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. **8**

THE MANCHURIAN CANDIDATE—(2 hr. 6 min.; 1962) Reviewed in this issue. **62, 85, 621**

MILDRED PIERCE—(1 hr. 53 min.; 1945) A surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). Dir. Michael Curtiz. **2**

ON THE WATERFRONT—(1 hr. 48 min.; 1954) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. **47**

PYGMALION—(1 hr. 35 min.; 1938) A more than respectable version of Shaw's great play. Wendy Hiller stars as the cockney flower girl who proves it ain't what you say, it's the way you say it, and Leslie Howard is the professor who so reluctantly loves the thing he creates. Dir. Anthony Asquith. **1**

REBEL WITHOUT A CAUSE—(1 hr. 51 min.; 1955) Adolescent dissatisfaction brought to a boiling heat by Nicholas Ray. The cast became legendary: James Dean, Natalie Wood, Sal Mineo, etc. It defines the youth culture of the fifties better than anything else. **23**

SMILES OF A SUMMER NIGHT—(1 hr. 48 *min.*; 1955) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere; only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. **8**

A TREE GROWS IN BROOKLYN—(2 hr. 8 min.; 1945) Elia Kazan's first work as a film director, an adaptation of Betty Smith's novel, is stagy and slow, but often moving. James Dunn stars as the drunken singing waiter in WWI Brooklyn who cannot provide for his family but who still inspires love in his brilliant young daughter (Peggy Ann Garner); Dorothy McGuire is the workhorse mother. The use of street music rather than the usual soundtrack score is highly effective. **47**

YOJIMBO—(*1 hr. 50 min.; 1961*) *In Japanese, Eng. subtitles.* Top entertainment on many levels, set in a mountain village in 19th-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **9**

THEATER LISTINGS

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BROADWAY

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the proficient stars in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tues-.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $40–$45; through Labor Day, and perhaps later. **Vivian Beaumont**, Sixty-fifth Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and David Nackman. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon.–Sat. at 8 (dark on Thursdays), $27.50–$40; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Eric Roberts and Lisa Emery co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon.–Sat. at 8, $27.50–$37.50, Sat. at 2, $25–$35, Wed. at 2, $22.50–$32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Emcee in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $30 –$45; Fri. & Sat. at 8, $40–$50; Wed. at 2, $28.50–$40; through 6/4. **Minskoff Theater**, 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may well last forever. Mon.–Fri. at 8, Sat. at 2 & 8, $30–$47.50; Wed. at 2, $25–$42.50. **Winter Garden,** Bdway & 50th (239-6200). 2 hrs. 45 mins. Major credit cards. ● ● **IRLS**

CHESS—Judy Kuhn, David Carroll, and Phillip Casnoff star in a musical with book by Richard Nelson, and music by Benny Andersson and Bjorn Ulvaeus; directed by Trevor Nunn. The plot focuses on a fierce battle between an American and a Soviet citizen for a world-class title as well as for the love of the woman they both want, using the game of chess as a metaphor for politics. Featured in the cast are Paul Harman, Harry Goz, Dennis Parlato, and Marcia Mitzman. Mon.–Sat. at 8, Sat. at 2, $35–$50; Wed. at 2, $27.50–$42.50. **Imperial Theater,** 249 W. 45th. Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon.–Thurs. at 8, Wed. & Sat. at 2; $30–$45; Fri. & Sat.at 8, $30 to $47.50. **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, well-nigh flawless. Tue.–Thur. at 8, $10–$35; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $15–$37.50; Wed. at 2, $8–$30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, & Bobo Lewis in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production & cast pure gold & the crowning achievement of the late Gower Champion; book by Michael Stewart & Mark Bramble; music & lyrics by Harry Warren & Al Dubin; opened 8/25/80. Tues.–Sat. at 8:15, Sat. & Wed. at 2:15, Sun. at 3, $27.50–$45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Phylicia Rashad is the Witch, Joanna Gleason plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge plays a Mysterious Man, Robert Westenberg takes the parts of both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers & other classic scary fairy tales; dance movement by Lar Lubovitch; opened 11/5/87. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$50; Wed. at 2, $32.50–$42.50. **Martin Beck,** 302 W. 45th St. (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—The great man has returned (in a limited run) with new insights in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film), *The World According to Me.* Tues.–Thur. at 8, Sun. at 3, $15–$32.50; Fri. & Sat. at 8, $17.50–$35. **Brooks Atkinson,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play (in an unimpeachable production) takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity by the sons and daughters of slaves; directed by Lloyd Richards. Featured are Mel Winkler, L. Scott Caldwell, Ed Hall, Bo Rucker, Kimberleigh Aarn, Kimberly Scott, and Delroy Lindo. Tues.–Thur. at 8, $20–$35; Fri. & Sat. at 8, $20–$37.50; Wed. at 2, Sat. & Sun. at 3, $15–$32.50. Yale Repertory Theater at **Ethel Barrymore,** 243 W. 47th St. (239-6200). 2 hrs. 30 mins. All major credit cards.

MACBETH—Christopher Plummer and Glenda Jackson co-star in William Shakespeare's tragedy; directed by Zoe Caldwell. Featured in the cast are Paul Shenar, Randle Mell, Alan Scarfe, Philip Kerr, Cherry Jones, Jack Gwillim, and Thomas Hill. Tues.–Sat. at 8, $30–$40; Sat. at 2 & Sun. at 3, $25–$37.50; Wed. at 2, $25–$35; through 6/26. **Mark Hellinger Theater,** 237 West Fifty-first Street (246-0102). All major credit cards. 2 hrs. 30 min.

M. BUTTERFLY—John Lithgow and B. D. Wong are the stars of a play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are John Gets, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Mon.–Thur. at 8, $29.50–$37.50, Fri. & Sat. at 8, Sat. at 2, $30.50–$40, Wed. at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue.-Sat. at 8, Sat. at 2, Sun. at 3, $35–$47.50; Wed. at 2, $30–$40. **Marquis,** 46th St. & Bdway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

MICHAEL FEINSTEIN IN CONCERT—An expert interpreter of the melodies and lyrics of the Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Richard Rodgers, Lorenz Hart, and other masters of the American popular song. Tue.–Fri. at 8, Sun. at 3 & 8, $35; Sat. at 7 & 9:30, $40; through 6/12. **Lyceum,** 149 West 45th Street (239-6200). 2 hrs. All major crdit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean (and Morris's role will be taken over by Tim Shew starting May 30), Anthony Crivello, Kelli James, Randy Graff, Norman Large, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon.–Sat. at 8, Sat. at 2; $25–$50. 200 tickets at $16 available Mon.–Thur. with valid student I.D.'s at box office. **Broadway,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ● **IRLS**

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam

Shepard, & Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Mon.–Fri. at 8, Wed. at 2, Sat. at 2, 7, & 9:30, Sun. at 3 & 7; $35–$45. **Edison,** 240 W. 47th St. (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

HE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. With Michael Crawford, Sarah Brightman, & Steve Barton (who had the leading roles in London), Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, & Cris Groenendaal; opened 1/26/88. Monday through Saturday at 8, Saturday at 2, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Scott Bakula, Alison Fraser, Deborah Graham, and Robert Hoshour. The first act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. The second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Saturday at 8, Saturday at 2, and Sun. at 3; $40; Wed. at 2, $47.50. **Helen Hayes,** 240 W. 44th St. (246-0102). All major credit cards. 2 hrs.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW–Madonna, Joe Mantegna, and Ron Silver are the stars of David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. **Royale Theater,** 242 West 45th Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $47.50; Wednesday at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly idiosyncratic and cannily polished as the stars of a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States–Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tuesday through Saturday, Saturday at 2, Sunday at 3; $32.50 to $37.50; Wednesday at 2, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

OFF BROADWAY

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Korder knows his young people firsthand and gets their verbal and tactical absurdities down pat, and amusingly so. Tuesday through Saturday at 8, Saturday at 2, Sunday at 2 and 7:30; $30; through 5/29. Presented by the Atlantic Theater Company, at the **Mitzi E. Newhouse Theater,** Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

DANDY DICK—The 100th anniversary production of Arthur Wing Pinero's play, starring Jan Miner, Gordon Chater, and Edward Hibbert, directed by Jimmy Bohr, tells of an Episcopal dean who tries to maintain order in a household full of racing enthusiasts. Tues. through Sun. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 7/17. **Roundabout Theater,** 100 East Seventeenth Street (420-1883). Postponed.

DRIVING MISS DAISY—The return of Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. With Frances Sternhagen, Earle Hyman, and Ray Gill. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $28.50. From 5/31, all prices are $30.**John Houseman,** 450 West 42nd Street (564-8038).

ELLIDA, THE LADY FROM THE SEA—Anthony Osnato's adaptation of Henrik Ibsen's 1888 drama features Susan Kirby, Don Mousted, Mary Cushman, David Louden, Doug Kaufman, Paris Kiely, and Kevin Mahon; directed by the adapter. Thurs.–Sat. at 8; through 5/28; $8. **Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (1/718-522-2845).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Bruce Weitz and Carol Kane. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GRANDMA PLAYS—Tod Graff's play, directed by Steve Gomer, chronicles 40 years in the life of a quirky, indomitable Jewish woman in Brooklyn. Featured in the cast are Jane Hoffman, Taina Elg, Alma Cuervo, and Francine Beers. Tues. through Sat. at 8, Sun. at 3 and 7:30; $12 and $15; through 5/29. **Vineyard Theater**, 309 East 26th Street (683-0696).

HEDDA GABLER—A revival of Henrik Ibsen's play dealing with a woman trying to find her purpose for living in a male-dominated society; directed by Harv Dean. Wednesday through Saturday at 8, Sunday at 3; $10; through 5/29. **Second Studio for Actors,** 163 West 23rd Street (463-7050).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time! Friday and Saturday at 8, Sunday at 3; $12; through 5/22. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MONSIEUR AMILCAR—An adaptation by GeorgeGonneau and Norman Rose of Yves Jamiaque's boulevard comedy, about a prosperous Parisian businessman who's beginning to lose sight of fantasy and reality. Featured in the cast are Peter Pagan, Billie Stewart, and Ron Randel. Thur. and Fri. a 8, Sat. at 7 and 10, Sun. at 3; through 6/4. **Riverwest Theater,** 155 Bank Street (243-0259).

MRS. DALLY HAS A LOVER—A comedy by William Hanley, directed by Roger T. Danford, features Judith Ivey as a middle-aged woman who loses her husband's affection and rediscovers romance in the arms of the young man from upstairs. Featured in the cast are Ron Orbach and Jason Gedrick. Thurs. through Sat. at 8, Sun. at 5; through 6/5; $10. **Westbeth Theater Center**, 151 Bank Street (691-2272).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, dances, blackouts. With Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, Bob Stillman. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $25. **Cherry Lane**, 38 Commerce St. (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Julie J. Haner, and Mary-Pat Green, all of them delightful. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tuesday through Thursday at 8, Sunday at 7; $23; Friday at 8, Saturday at 7 and 10, Sunday at 3; $27. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chuteand W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

RESISTANCE—D. Keith Mano's play deals with a confrontation between an American novelist and a Russian Colonel. Featured in the cast are Don Chastain,, Colin Fox, Laurie Kennedy, Aideen O'Kelly, Thomas Hahrwald, Michael Luciano, Rachel West, and Angel David. Monday through Saturday at 8; $10; 6/2 through 25. **Judith Anderson Theater,** 422 West 42nd Street (869-9770).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryceland, Amy Irving (who proves she is one of our best--least affected, mannered cosmeticized--young actresses), and the author. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $29. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

ST. HUGO OF CENTRAL PARK—Jeff Kindley's comedy about a boy from Brooklyn who goes to live in Central Park with the pigeons...and all of a sudden miracles happen! Directed by Bob Bridges, with Jeff Garrett in the title role. Also in the cast are Judith Tillman, James Hartman, Ian Shupeck, Roger Chapman, Anna Holbrook, Marilyn Caskey, and Mace Barrett. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Tuesday and Thursday at 1 p.m.; $15; through 6/11. **Lamb's Theater Company,** 130 West 44th Street (997-1780).

SANDRA BERNHARD—*Without You I'm Nothing:* This actress-singer-humorist-author-star displays her virtuosity in a one-woman program of pop-culture catharsis. Wednesday at 8, Friday and Saturday at 8 and 10:30, Sunday at 5:30 and 9, $20 to $25. **Orpheum Theater,** 126 Second Avenue (477-2477).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Ava Haddad now has the title role in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday at 2, $27; Wednesdau at 2, $25; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SPOILS OF WAR—Michael Weller's play about the emotional tensions between a 16-year-old and his divorced parents; directed by Austin Pendleton. Featured in the cast are Larry Bryggman, Kate Nelligan, Annette Bening, Kevin O'Rourke, Cheryl Giannini, Christopher Coller, Anthony Picciano, Alice Playten. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $16 and $20; through 5/29. **Second Stage,** Broadway at 76th Street (873-6103).

STAR—CROSSED LOVERS—A musical wherein a young writer discovers the world's greatest love story and realizes his dream; written and directed by Richard Haase. Wednesday through Saturday at 8, Sundays at 3; $15. American Theater of Actors at **Churnuchin Theater**, 314 West 54th Street (942-5514).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy

Aidem, Susan Mansur, Anne Pitoniak, Constance Shulman, Elizabeth Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $24 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).●

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa (wear comfortable shoes); directed by Richard Rose. Monday through Wednesday at 8, $100; Friday at 8, $120; Saturday at 6 and 10, $135; Wednesday at 2, $60. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

TAMMY GRIMES: A CONCERT IN WORDS AND MUSIC—A solo turn by the two-time Tony Award-winning actress offering songs she made famous from Broadway and off-Broadway shows in which she starred. Tues., Thurs., Fri., Sat. at 8, Sat. & Sun. at 3; $15. 5/24–6/5. **York Theater,** 2 E. 90th St. (534-5366).

TEN—PERCENT REVUE—Musical by Tom Wilson Weinberg, featuring a five-member company (Lisa Bernstein, Timothy Williams, Robert Tate, Valerie Hill, and Trish Kane) performing twenty numbers exploring gay and lesbian culture; directed by Scott Green. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 4 and 7; $17.50 to $20. **Susan Bloch Theater,** 307 West 26th Street (279-4200).

THREE WAYS HOME—S. Epatha Merkerson, Malcolm-Jamal Warner, and Mary McDonnell star in Casey Kurtti's drama about a savvy, streetwise supermom who is fiercely devoted to giving her children a better life; directed by Chris Silva. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24.50 to $27.50. **Astor Place,** 434 Lafayette St. (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WINE IN MY BLOOD—A musical about the Italian immigrants in America in 1919. Wine-making was always part of their culture, and the alternative to prohibition was bootlegging. Book and lyrics by M.A.Coimparato, music by Bennie Martini; directed by Marcello Rollando. Thursday through Saturday at 8, Saturday at 2 and 7; $15; through 5/29. **Nat Horne Theater,** 440 West 42nd Street (296-1059).

WALKING POINT: A VIETNAM VOYAGE—Thomas Bird appears in a one-man show, drawn from his own experiences as a soldier on the front lines; directed by John Pynchon Holms. Wednesday through Friday at 8, Saturday at 3 and 7, Sunday at 3; $15; through 6/5. Vietnam Veterans Ensemble at the **Samuel Beckett Theater,** 410 West 42nd Street (512-1960).

ZERO POSITIVE—Harry Kondoleon's play is about a father and his son grappling with their basic mortality; directed by Mark Linn-Baker. With Tony Shalhoub, Frances Conroy, Richard McMillan, Reed Birney, Edward Atienza, and Beth Austin. Tues.–Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 6/3. New York Shakespeare Festival's **Public Theater/LuEsther Hall,** 425 Lafayette Street (598-7150).

THEATER COMPANIES

AMERICAN JEWISH THEATER—Neil Simon's comedy, *Last of the Red Hot Lovers,* starring Tovah Feldshuh, Marcia Jean Kurtz, Becky London, & Ethan Phillips, concerning a fish market proprietor and his attempts to seduce three different women; directed by John Driver. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $20. **Theater Guinevere,** 15 W. 28th St. (683-7707).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Barterville,* and Judi Ann Mason's *Indigo Blues,* in repertory, featuring Denise Burse-Mickelbury, Gwen Roberts-Frost, Clarence Jarmon, Maurice Carlton, William Williams, Melissa Fonts, and David Robeson; directed by Mikell Pinkey. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12; through 5/29. Phone theater for specifics. **Theater,** 1368 Fulton Street, Brooklyn (1/718-636-0918).

CIRCLE REPERTORY COMPANY—Jim Leonard, Jr.'s *V. & V. Only,* tale of a close-knit group of friends whose lives center around a coffee shop in New York's Little Italy; directed by Marshall W. Mason. Featured in the cast are Brian Tarantina, Roxann Biggs, Tresa Hughes, Dick Boccelli, Eric Anderson, Alan Arbus, Robert Minicucci, and Dennis Parichy. Call theater for details. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATER—*No, No, Nanette!,* music by Vincent Youmans, lyrics by Irving Caesar and Otto Harbach; directed by Margaret Denithorne. Tues. through Sun. at 8, Sat. and Sun. at 2:30; through 6/5. **Equity Theater,** 310 Riverside Dr. (663-2028).

LA MAMA E.T.C.—*Foreclosure,* a play written and directed by Bradford Riley, telling the tragedy of the single farm family raised to the level ofclassical Orestean myth. Thursday through Sunday at 8; through 6/5; $8. **Theater,** 74A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—*Urban Blight,* a series of vignettes submitted by Christopher Durang, Jules Feiffer, A. R. Gurney, Jr., Edward Kleban, Richard Maltby, Jr., Terrence McNally, David Shire, and Wendy Wasserstein, who were asked to write on any subject that annoyed them; directed by John Tillinger and Richard Maltby, Jr. Call theater for details. Manhattan Theater Club's Stage I at **City Center's Theater,** 131 West 55th Street (246-8989).

NATIONAL SHAKESPEARE COMPANY—Oscar Wilde's *The Importance of Being Earnest,* Shakespeare's *A Midsummer Night's Dream,* 6/2 to 11; $10. Call theater for specifics. **Cubiculo,** 414 W. 51st St. (265-2138).

NEGRO ENSEMBLE COMPANY—Martin Jones's *West Memphis Mojo,* set in the 50s in a barbershop which doubles as a record store for r.& r. enthusiasts; directed by Rick Khan. With Richard Gant, Tico Wells, Kate Redway, and Tucker Smallwood. Wed. at 3 (groups only), Thurs. and Fri. at 8; Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20; through 6/19. **Theater Four,** 424 West 55th Street (246-8545).

NEW YORK SHAKESPEARE FESTIVAL—*Romeo and Juliet,* third in the Shakespeare Marathon, directed by Les Waters, features Peter MacNicol and Cynthia Nixon as the young lovers, Anne Meara as the nurse, Milo O'Shea as Friar Laurence, and Courtney B. Vance as Mercutio. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $25; through 6/5. The Festival's **Public/Newman Theater,** 425 Lafayette Street (598-7150).

PRIMARY STAGES COMPANY—An evening of four off-center one-acters: Richard Dresser's *Splitsville,* about an unemployed bouncer and his career-minded wife, directed by Gloria Muzio; Ron Carlson's *The Time I Died,* about what happens when a woman dies, and then comes back, and *Madame Zelena Finally Comes Clean,* about a reluctant psychic, and Don Wollner's *Lone Deer,* about a woman reporter who interviews a famous actor; the last three directed by Gregory Lehane. Wed. through Fri. at 8, Sat. at 6 and 9:30, and Sun. at 3; through 5/28; $10. **45th Street Theater,** 354 West 45th Street (333-7471).

PUERTO RICAN TRAVELING THEATER—Candido Tirado's play,*First Class,* is about two Puerto Rican friends who try to fight their way out of the ghetto they were born and raised in; directed by A. Dean Irby; with Paul-Flix Montez, Joe Gonzalez, Rico Elias & Carlos Linares. In English: Wed., Thurs. and Fri. at 8; in Spanish: Sat. and Sun. at 2:30 and 8; $10; from 5/25. **P.R.T.T.,** 304 West 47th Street (354-1293).

RAPP RESIDENT THEATER COMPANY—Shakespeare's *Measure for Measure* features George McGrath, Daniel O'Shea, Lisa Diton, Jared Hammond, Maxine Prescott, and others in this enigmatic comedy, herein moved out of the sixteenth century and into the mainstream of current American politics. Wed. through Sat. at 8, Sun. at 7; $10; through 5/29. Free tickets for residents of the Lower East Side. **RAPP Arts Center,** 220 East 4th Street (529-6160).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!;* Gloria Gonzalez's *Cafe con Leche;*Jose Zorillla's *Don Juan Tenorio;* Alejandro Casona's *Prohibido Suidarse en Primavera;* Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella,* and Richard Talesnik's *La Fiaca.* Thur. through Sat. at 8, Sun. at 3 and 7. **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Double Twist,* a murder mystery depicting lawyers involved with power to succeed over the written law, motive, money, and greed notwithstanding. Wed. through Sat. at 8; $10; through 5/28. **Royal Court Repertory Theater,** 342 West 53rd Street (956-3500).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BAR AT THE PINK FLAMINGO—Comedy by Sam and Zelda Schwartz, directed by Ron Bohn. It's 1944 in the Keys, and talk is cheap. Fri. & Sat. at 8, Sun. at 3:30; $8. **Actors Factory,** 149 W. 29th St. (594-1494).

BULLPEN—Dennis Watlington's play is set in a holding cell, where prisoners congregate prior to seeing the judge. 5/25 to 28 at 8. **American Theater of Actors,** 314 W. 54th Street (529-4979).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. With Sarah Watchman, Thomas Crouch, James Sherman, Mary Johnson, Doug Lieth. Fri. and Sat. at 8, through 6/11; $10. **Noho Theater,** Two Bond Street (642-8009).

COMMIE LESBOS FROM OUTER SPACE—A pursuit of taboo love, by Jerry James and Ann Beigel, directed by J. James. Thur. at 8, Sat. at 3:30 & 7; $10; through 5/28. **Wings Theater,** 112 Charlton St. (645-9630).

THE GLASS MENAGERIE—Tennessee Williams's memory play of events within the home of a closely-knit family. Thurs. through Sat. at 8; through 5/28; $8. **Theater in Action,** 46 Walker Street (431-1317).

HOME SWEET HOME/CRACK—Charles Cissel's play about the "perfect" family; directed by Terese Hayden. Featured in the cast are Jacqueline Brookes, James Stevenson, Raymond Haigler, and Hanna Cheek. Wed. through Sat. at 8, Sun. at 3; $8; from 5/25. **Ohio Theater,** 66 Wooster Street (966-4844).

THE IMAGINARY INVALID—A revival of Moliere's delicious comedy concerning the trials and tribulations of a hopeless valetudinarian and his love-smitten daughter, in an updated and otherwise changed version set outside New Orleans in the early 1930s; directed by Fred Fondren. Featured in the cast are Wyatt Obeid, Cordelia Neall, Hartney Berandish, Stephen Broker, Laura Lemle, Kerry Mortell, Joe Da Versa, and Timothy M. Douglas. Thursday through Sunday at 8; through 6/5; $8. **Prometheus Theater,** 239 East Fifth Street (477-8689).

I'M OKAY, BUT YOU KEEP SCREWING ME UP—Robert John Keiber's comedy revue demonstrates through sketches, music, and improvisations, how impossible it is to take respnsibility for one's own life. Monday, Wednesday, and Friday at 8; $10; through 5/30. **American Banana Company Theater,** 112 Charlton Street (645-9630).

THE LITTLE MANOR—An absurdish play by the Polish playwright Stanislaw Ignacy Witkiewicz, translated by Isabella Knight, revolves around the return from the dead of the mistress of the house. She takes them back with her to the other side rather than leave them in a socially corrupt world! Ewa Kuryluk is the director. Thursday through Saturday at 8, Sunday at 3; through 6/5; $8. **Interart Theater,** 549 West 52nd Street (246-1050).

THE LODGER—Joan Schenkar's play about two women who insist they are keeping a male prisoner in their guest room; directed by Richard Riehle, featuring Terres Unsoeld and Julia Glander. Thurs. through Sun. at 8; through 5/29; $4. **Theater for the New City,** 155 First Avenue (254-1109).

MEN, WOMEN, AND MARGARET FULLER—Laurie James stars as a forgetten American genius who deared to break the barriers of the proscribed 19th century feminie role and became a leading radical intellect. May 29 at 5; $10. **13th Street Repertory Company,** 50 West 13th Street (675-6677).

THE SCHOOL FOR SCANDAL—Richard Brinsley Sheridan's play has those champions of scandal, Lady Sneerwell and her cohorts, taking center stage; directed by Robert Perillo. Wed. through Sat. at 8; Sun. at 3; through 6/3. **The Actor's Outlet Theater,** 120 West 28th Street (645-0783).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

EORGE AULT—Drawings and paintings by this American Precisionist (1891–1948); through 6/4. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

RANK W. BENSON—Paintings by this American Impressionist, executed between 1896–1920; through 6/11. Spanierman, 50 E. 78th St. (879-7085).

ACOBO BORGES—New paintings; through 6/30. C.D.S., 13 E. 75th St. (772-9555).

OHN CONSTABLE—Paintings and drawings, many on loan from American and European museums, and from private collections; through 6/25. Salander-O'Reilly, 22 E. 80th St. (879-6606).

OSEPH DECKER—Landscape and still-life paintings; through 6/11. Coe Kerr, 49 E. 82nd St. (628-1340).

AUL DELVAUX/MAGRITTE—Paintings, watercolors, and drawings by both; through 6/18. Elkon, 18 E. 81st St. (535-3940).

SIMON DINNERSTEIN—New paintings; through 6/3. Staempfli, 47 E. 77th St. (535-1919).

ARTWIG EBERSBACH—Oil paintings, gouaches, and three-dimensional installations by an East German artist; through 6/25. Prakapas, 19 E. 71st St. (737-6066).

AMES GILLRAY/HONORE DAUMIER—Prints by both artists known for their caricatures; though 6/6. McCarron, 1014 Madison Ave. (772-1181).

EIL JENNEY—Paintings and sculptures from the past five years, many from the artist's personal collection, in an exhibition entitled, "A Museum Show"; through 5/31. Horan, 35 E. 67th St. (517-9410).

ANE KAPLOWITZ—New drawings and paintings that present a humorous mix of images from art history and popular culture; through 6/11. McCoy, 19 E. 71st St. (570-2131).

STEVE MCCALLUM/CHARLES MINGUS III—Recent abstract paintings/Miniature environments and constructions. Through 5/31. Stone, 48 E. 86th St. (988-6870).

JOHN NEWMAN—Nine large-scale drawings that are evocative of maps and navigational charts; through 6/17. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

BEN NICHOLSON—Paintings and drawings by this British artist who died in 1982; through 6/4. Ralph, 43 E. 78th St. (288-5222).

ZHU QUIZHAN—Paintings by a 97-year-old Chinese artist; through 6/11. Wender, 3 E. 80 th St. (734-3460).

ROBERT RAUSCHENBERG—New drawings from his "Passes Series"; through 6/2. Knoedler, 19 E. 70th St. (794-0550).

ANTONIO SEGUI—Recent gouaches on cardboard, in which a solitary man travels through a cubist-inspired city; through 6/18. Bernard, 33 E. 74th St. (988-2050).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; through 7/31. Americas Society, 680 Park Ave. (249-8950).

ISAAC WITKIN—Recent bronze and aluminum sculptures, including a piece titled "Hawthorne Tree," executed in six variations; through 6/24. Hirschl & Adler, 851 Madison Ave. (744-6700).

NAHUM B. ZENIL—Mixed-media works with intensely autobiographical imagery, by a young Mexican Indian painter; through 6/4. Martin, 23 E. 73rd St. (288-2213).

57th Street Area

ANTHONY ANGAROLA—Figurative paintings by this American Modernist who died in 1929, at age 36; through 6/4. ACA, 41 E. 57th St. (644-8300).

ANTHONY CARO—Waxed steel sculptures created after a visit to Greece in 1985; through 6/10. Emmerich, 41 E. 57th St. (752-0124).

LEONORA CARRINGTON—Recent paintings by this Surrealist artist and writer; through 6/4. Brewster, 41 W. 57th St. (980-1975).

O. LOUIS GUGLIELMI—Paintings from the forties and fifties, of abstracted cityscapes and still lifes; through 6/10. Washburn, 41 E. 57th St. (753-0546).

SANDRA JACKMAN—Constructions and books; through 6/4. Drake, 50 W. 57th St. (582-5930).

CLAUDE AND FRANCOIS-XAVIER LALANNE—Sculptures by this husband and wife team, who began working working together in Paris in 1956, of animal shapes that double as furniture; through 6/30. Del Re, 41 E. 57th St. (688-1843).

JULIO LARRAZ—Recent figurative paintings; through 6/4. Haime, 41 E. 57th St. (888-3550).

PHILIP MABERRY—An installation of brightly glazed ceramic vessels; through 6/4. Clark, 24 W. 57th St. (246-2205).

HENRY MOORE—Sculpture, drawings, and prints; through 6/15. Heidenberg, 50 W. 57th St. (586-3808).

ISAMU NOGUCHI—A retrospective of cast bronze and iron sculptures; through 6/11. Pace, 32 E. 57th St. (421-3292)/Recent bronzes; through 6/18. Herstand, 24 W. 57th St. (664-1379).

PABLO PICASSO—Paintings and prints from 1950–1973; through 6/17. Krugier, 41 E. 57th St. (755-7288).

KENNETH POLINSKIE—Bright, geometric still-life paintings of 1950s collectibles; 5/25–6/29. Fischbach, 24 W. 57th St. (759-2345).

STEPHEN PRINA—Recent drawings and sculpture; through 6/4. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

DOUGLAS SAFRANEK—Narrative, realist paintings of New York; through 6/18. Schmidt-Bingham, 41 W. 57th St. (888-1122).

GEORGE SEGAL—Two recent large-scale sculptures, plus painted sculptures of the artist's wife; through 6/4. Janis, 110 W. 57th St. (586-0110).

TONY SIANI—Reliefs and works on paper; through 6/14. Ross, 50 W. 57th St. (307-0400).

LEE STOLIAR—Figurative relief sculptures; through 6/11. Lamagna, 50 W. 57th St. (245-6006).

DOROTHEA TANNING—Paintings and other works by this Surrealist, from 1961–1987; through 6/18. Kent, 41 E. 57th St. (980-9696).

East Village

DAVID BAKER—New paintings; through 6/12. Postmasters, 66 Ave. A (477-5630).

JOAN HALL/ZDZISLAW LINDNER—A collage series inspired by the Tarot/Large-scale neo-Surrealist paintings. Through 6/5. On the Wall, 328 E. 11th St. (460-0963).

KONISHI—Recent paintings and collages; through 6/19. Humphrey, 242 E. 5th St. and 37 E. 7th St. (529-0692).

RAYBERRY—New paintings in a series entitled, "Emotional Bingo"; through 5/31. Sixtosix, 626 E. 14th St. (982-4586).

KAREN SYLVESTER—Recent paintings that depict images of surveillance, from aerial views of landscapes, to anonymous portraits, in photographic emulsion and oil on canvas; through 6/5. 303, 513 E. 6th St. (477-4917).

PAUL THEK/LEA NIKEL—Recent works by both; through 6/5. Mokotoff, 735 E. 9th St. (674-4677).

SoHo and TriBeCa

HERB AACH—Paintings from 1956–1962; 5/31–6/25. Ingber, 415 W. Broadway (226-2221).

PETER AMBROSE—Sculptures that refer to the figure, in cast iron, aluminum, wood, and glass; through 6/25. Esman, 70 Greene St. (219-3044).

ROBERT BLACKBURN/MING FAY—A retrospective of prints by this artist who founded the Printmaking Workshop/A multi-media installation composed of many smaller disparate sculptures. Through 6/25. Alternative Museum, 17 White St. (966-4444).

MICHAEL BOYD—Paintings inspired by French gothic cathedrals; through 6/4. Zarre, 379 W. Broadway (431-3456).

TOBY BUONAGURIO—Recent ceramic and bronze sculptures; through 6/18. Steinbaum, 132 Greene St. (431-4224).

XAVIER CORBERO—Large-scale sculptures of chess figures made of pure basalt; through 6/11. Blum Helman, 80 Greene St. (245-2888).

MARY ANN CURRIER—Still-life drawings in oil pastel; through 6/1. Milliken, 98 Prince St. (966-7800).

DOUGLAS DARDEN—Drawings of visionary architectural spaces; through 6/30. Nichols, 83 Grand St. (226-1243).

LARRY DEYAB/CLINTON STORM—Symbolic figurative paintings/Minimalist abstract paintings in acrylic and marble dust on canvas. Through 6/23. Auchincloss, 558 Broadway (966-7753).

TERRY LEE DILL—Recent sculpture, models, and drawings for public artworks; 5/31–6/25. Liguori, 93 Grand St. (334-0190).

MICHAEL DILLON—Recent abstract paintings based on landscape; through 6/3. Natkin, 395 Broadway (925-4499).

DANA DUFF—Sculpture and drawings; through 6/11. Milford, 560 Broadway (966-8755).

JEAN DUPUY—Anagrammatic paintings; through 6/25. Harvey, 537 Broadway (925-7651).

ERIC FISCHL—New multi-paneled paintings, in which the artist has continued to explore the arcane private and social rites of suburbia; through 6/25. Boone, 417 W. Broadway (431-1818).

FRANK GEHRY/EDWARD RUSCHA—New corrugated furniture/Recent drawings; 5/28–6/18. Castelli, 420 W. Broadway (431-5160).

GENERAL IDEA—A series of "AIDS" paintings based on the well-known Robert Indiana painting, "LOVE"; through 6/4. Koury Wingate, 578 Broadway (966-5777).

MARY GILLIS—Paintings in which pastels, rather than paint, have been used to cover broad areas of gessoed linen; through 6/11. Van Eck, 420 W. Broadway (219-0717).

ARTHUR GONZALEZ—Ceramic and bronze wall sculptures, and drawings, in a series entitled, "Messengers and Travelers"; through 6/16. Sharpe, 152 Wooster St. (777-4622).

DON GUMMER—Recent freestanding wood sculptures and colored working drawings; through 6/11. Sperone Westwater, 142 Greene St. (431-3685).

JULIE HEFFERNAN—Paintings that depict imaginary mythological scenes; through 6/18. Littlejohn-Smith, 133 Greene St. (420-6090).

ULRICH HORNDASH—Recent paintings in which flags, human heads, lightning bolts, and other familiar images are used to create pictorial riddles; through 6/11. Wolff, 560 Broadway (431-7833).

JOHN HULTBERG—A retrospective of paintings; through 6/11. Shapolsky, 99 Spring St. (334-9755).

DAVID HUMPHREY—Color etchings; through 6/14. Cone Editions, 560 Broadway (431-7017).

BRIAN YOSHIMI ISOBE—Paintings that depict elements of traditional Japanese craft and architecture; through 6/7. Perlow, 560 Broadway (941-1220).

ILYA KABAKOV—An installation of two large, communal apartments inhabited by ten imaginary tenants, by a Soviet artist; through 6/4. Feldman, 31 Mercer St. (226-3232).

LAURIE KAPLOWITZ—Figurative paintings; through 6/8. Haller, 415 W. Broadway (219-2500).

PAT LASCH—Cakes, hearts, and female figures cast in bronze, silver, and gold; through 6/4. Pearl, 420 W. Broadway (966-5506).

LIZ*VAL—Recent collaborative works that challenge accepted notions about art and society; through 6/11. Donahue, 560 Broadway (226-1111).

DAVID MACH—An installation utilizing 15 tons of magazines, outboard motors, and classical stone sculptures; through 6/11. Toll, 146 Greene St. (431-1788).

CHRIS MACDONALD—Recent sculpture and works on paper; through 6/4. Beitzel, 113 Greene St. (219-2863).

RICHARD OVERFIELD—Abstract paintings laid over a grid system; through 6/11. Rosenberg, 115 Wooster St. (431-4838).

KARL AXEL PEHRSON—Botanical paintings; through 6/12. Astley, 81 Grand St. (226-2677).

MARKUS RAETZ—Etchings and aquatints from 1975–87, and sculpture; through 6/11. Alexander, 59 Wooster St. (925-4338).

JAN RISKE—Small-scale abstract paintings; through 5/21. Exhibition Space at 112 Greene, 112 Greene St. (966-3864).

JANE SCHNEIDER—Wood sculptures of imaginary creatures; through 6/4. Kelly, 591 Broadway (226-1660).

HUNT SLONEM/DAVID LACHAPELLE—Recent paintings/Cibachrome prints. Through 6/18. Trabia-MacAfee, 54 Greene St. (226-3552).

HAIM STEINBACH—New works; through 6/4. Gorney, 100 Greene St. (966-4480).

JIM SULLIVAN—Recent paintings of romantic, imaginary interiors; through 6/15. Hoffman, 429 W. Broadway (966-6676).

KN THURLBECK—Paintings on photographs, found objects, and other paintings; through 6/4. Condeso/Lawler, 76 Greene St. (219-1283).

IAN WALLACE—A selection of photomurals from the artist's retrospective organized by the Vancouver Art Gallery; through 6/11. 49th Parallel, 420 W. Broadway (925-8349).

B. WURTZ/ERICA BECKMAN—Works that are combinations of drawing, painting, photography, and sculpture/An installation of five 40 x 60 inch color photographs; 5/26–6/25. Cutler, 164 Mercer St. (219-1577).

GILBERTO ZORIO—New works; through 6/4. Sonnabend, 420 W. Broadway (966-6160).

ZUSH—Paintings of gargoyle-like characters on parchment paper; through 6/1. Kind, 136 Greene St. (925-1200).

Other

JEAN-MICHEL BASQUIAT—New paintings; through 6/11. Baghoomian, 611 Broadway (995-5040).

DAVID HATCHETT—Realist sculptures; through 6/11. Yi, 249 Centre St. (334-5189).

GIANCARLO NERI—"Novelune"—an installation of nine paintings hanging on rooftops, viewed from the artist's window; through 5/27, 7 p.m.–10 p.m. only. 140 W. 4th St., #19 (718-261-8834).

WILLEM SANDBERG—Books, exhibition catalogues, posters, and other works designed by this Dutch typographer; 5/21–7/9. Center for Book Arts, 626 Broadway (460-9768).

GREG SINGER/STAN SMOKLER—Large-scale paintings of everyday objects/Welded steel sculptures; 5/19–6/19. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

ANDY WARHOL—Silkscreened paintings from his "Most Wanted Men" series; through 6/30. Gagosian, 521 W. 23rd St. (807-0807).

RICHARD WAXBERG—Three large-scale paintings of objects from nature; through 6/4. Fashion Moda, 2803 Third Ave. (585-0135).

ELYN ZIMMERMAN/JEAN-PIERRE PERREAULT—Models, drawings, and large-scale photographs of ten public art projects by this artist; through 8/28/Works on paper by a Canadian choreographer; through 7/31. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

GROUP SHOWS

Madison Avenue and Vicinity

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Exhibition in memory of Toiny Castelli, marking 19 years of the gallery's existence; through 6/15.

CHAMBERLIN—138½ E. 80th St. (737-7201), Mon.–Fri., 10–6. Paintings by Rosa Bonheur (1822–1899), and other members of her family; through 6/30.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Works on paper by American, British, and French artists of the 18th, 19th, and 20th centuries; through 6/3.

FORUM—1018 Madison Ave. (772-7666). Paintings by American artists, including Avery, Bluemner, Grosz, Hartley, Levine, Marin, Shinn, others; through 6/30.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "In Other Lands: American Artists Working Abroad," with works by Copley, Demuth, Gifford, Hartley, Homer, others; through 6/3.

LA BOETIE—9 E. 82nd St. (535-4865). "Women of the Avant-Garde: Selected Works from 1900–1940," with works by Albers, Goncharova, Nevelson, Oppenheim, Tauber-Arp, others; through 5/30.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Clark, Fogarty, Hallowell, Inness, Sloan, others; through 6/24.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). Works by Gardner, Lawrence, Neal, Pasti; through 6/15.

REINHOLD BROWN—26 E. 78th St. (734-7999). Graphic designs by Arnoldi, Greiman, Hofmann, Kurlansky, Sato, Skolos, others; through 7/15.

SINDIN—1035 Madison Ave. (288-7902). Recent works on paper by Fors, Machado, Zapato; through 6/4.

WEINTRAUB—988 Madison Ave. (879-1195). Works by Botero, Chagall, Moore, Tamayo, Utrillo, others; through 8/15.

YORK—21 E. 65th St. (772-9155). 19th- and 20th-century paintings by Chase, Durand, Graham, Hill, Stella, others; through 7/29.

57th Street Area

DINTENFASS—50 W. 57th St. (581-2268). Works by Benton, Bluemner, Dove, Lozowick, Storrs, others, from the Ertegun Collection; through 6/3.

FISCHBACH—24 W. 57th St. (759-2345). "Summer in The City," with paintings by Blaine, Freilicher, Rose, Sullivan, Winter; 5/25–6/29.

FRENCH—41 W. 57th St. (308-6440). Paintings with imagery that is intensely pyschological or spiritual, by Birmelin, Kraft, Poskas, Tansey, Witkin, others; through 6/18.

GIMPEL WEITZENHOFFER—724 Fifth Ave. (315-2033). Works by Bean, Last, Lindquist, Lipofsky, McKie, Janet Prip, John Prip; through 6/11.

GOODMAN—24 W. 57th St. (977-7160). Sculpture by Artschwager, Deacon, Fabro, Kounellis, Oldenburg, Penone; through 7/1.

HEESY—50 W. 57th St. (245-1420). Prints by Diebenkorn, Francis, Twombly, others; 5/31–6/25.

I.B.M.—590 Madison Ave. at 56th St. (407-6100), Tue.–Fri. 11–6, Sat. 10–5. "John Sloan: Spectator of Life"; "Computers and Art"; through 6/18.

JACOBSON—50 W. 57th St. (582-4695). "Visionaries of Contemporary British Painting," with works by Bomberg, Herman, Hitchens, Nicholson, Scott, Weight; through 6/11.

LELONG—20 W. 57th St. (315-0470). Works by Bleckner, Halley, Levine, Taaffe, Welling, Wool; through 6/4.

MERRIN—724 Fifth Ave. (757-2884). An exhibition of ancient Peruvian textiles, curated by Jack Lenor Larsen; through 6/17.

SCHOELKOPF—50 W. 57th St. (765-3540). Geometric abstraction by American painters and sculptors from the period 1930–1960, by Albers, Gallatin, Greene, Reinhardt, Xceron, others; through 6/8.

TILTON—24 W. 57th St. (247-7480). Works by gallery artists; through 5/31.

East Village

KENKELEBA HOUSE—214–16 E. 2nd St. (674-3939). Paintings by African American artists Cortor, Lee-Smith, Motley; through 7/17.

LOUGHELTON—19 Second Ave. (529-2288). "Of Another Nature," with works by Ess, Fish, Morrison, Phelan, Ramaseder, others; through 5/29.

MCCARTHY—219 and 229 E. 10th St. (254-1532). Works by Dropkin, Elksnin, La Rue, Méndez, Peverall, others; through 6/5.

SRAGOW—436 E. 11th St. (477-6284). Monotypes by Amenoff, Grooms, Keever, Mogavero, Wegman; through 6/30.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). Abstract and figurative paintings by 19 emerging Mexican artists; through 7/14.

CASTELLI—142 Greene St. (431-6279). "Richard Artschwager: His Peers and Persuasion, 1963–1988," with paintings and sculpture by Artschwager, Close, Dwyer, Jenney, Levine, Torreano, Wallace & Donohue, Zucker, others; through 6/11.

CAVIN-MORRIS—100 Hudson St. (226-3768). "Shape Sifting," with works by Coyne, Faust, Fontowitz, Ramirez, Serl, others; 5/19–6/25.

COOPER—155 Wooster St. (684-0766). Sculpture by Andre, Judd, Smith; drawings by Murray; through 6/4.

CUGLIANI—508 Greenwich St. (966-9006). Works by Andoe, Baechler, Dryer, Heilman, Holliday, McDermott & McGough, Schuyff, Steir, Zalopany; 5/27–7/1.

DAVIS—568 Broadway (219-1444). Recent works by Devine, McKeown, Pocock, Stikas; through 6/25.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; through 7/23.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Bramson, Cornell, Faden, Parness, Pekarsky, Plotkin, Sallick, Sleigh, Sullivan, Waid; through 7/30.

FRANKLIN FURNACE—112 Franklin St. (925-4671). Installations by Willie Cole, Group Proposal, Genqui Numata; 5/28–6/25.

HANSON—415 W. Broadway (334-0041). Works by Bidlo, Copley, Dunham, Kass, Murray, Wachtel, Westfall, others; through 6/28. Hanson, 415 W. Broadway (334-0041).

MARCUS—578 Broadway (226-3200). Works by Collins, Goldin, Friedmann, Espaliú, Hawkinson; 5/25–6/25.

METRO PICTURES—150 Greene St. (925-8335). "Hover Culture," with works by Bolande, Dokoupil, Halley, Levine, Prince, Steinbach; 5/28–6/25.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and works in other media by Alexander, Brenner, Byron, DiBenedetto, Lang, Parrino, Hodgkins, others; through 9/15.

PLUMB—81 Greene St. (219-2007). "Out of Order," with works by Dryer, Gilbert-Rolfe, Janowich, Obering, Wagner, others; through 6/11.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Drawings by Breder, Caranicas, Luce; through 5/27.

SHAFRAZI—163 Mercer St. (925-8732). Works by

Belcher, Doran, Halle, Minter; through 6/11.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Lemon, Liepelt, Lowe, Spear; through 7/16.

SZOKE—164 Mercer St. (219-8300). "The Figure in American Prints Since 1950," with works by Bearden, Cadmus, Close, De Kooning, Erlebacher, Katz, Neel, Pearlstein, Soyer, Warhol, others; through 6/18.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Broadway at 155th St. (368-5900). Paintings, sculpture, drawings, and architectural works by 11 artists, including Bischoff, Katz, Lobdell, Thorne; through 6/12.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). Installations by Amy Haupt and Susanne Mueller; through 6/11.

BMW—Park Ave. at 51st St. (573-2000), Mon., Tue., Thur., Fri. 10–6, Wed. 12–8, Sat. 12–6. Works that celebrate nature, by Benglis, Doner, Kelly, Mazur, Smyth, Woodman, others; through 9/15.

I.S.D.—305 E. 46th St. (265-6511), Mon.–Fri. 9–5. Works by 12 contemporary Brazilian artists; through 9/17.

PRIVATBANKEN—20 W. 55th St. (751-0714). Forty Danish posters made between 1910–40, by Andersen, Brasch, Bogelund, others; through 7/16.

PROSPECT PARK—Brooklyn (718-287-3474). "Step One: The Sculpture Walk in Prospect Park," with works by Bills, James, Masters, Neal; through 10/30.

P.S. 1—46–01 21st St., Long Island City (718-784-2084). "Brazil Projects," with paintings, sculpture, video, photography, architectural projects, and performance by Brazilian and American artists; through 6/12.

PHOTOGRAPHY

BERNARDUCCI—560 Broadway (334-0982). "Quadriphoto," with works by Kelleran, Noble, Maggiotto, Sharton; through 6/11.

MARGARET BOURKE-WHITE—Vintage photographs; through 6/4. Photofind, 138 Spring St. (334-0010).

RENE BURRI—A selection of photographs. At Burden, 20 E. 23rd St. (475-8790), through 6/11, and the Swiss Institute, 35 W. 67th St. (469-1759), through 5/29.

NAN GOLDIN—Large color photographs which further explore Goldin's ongoing work, "The Ballad of Sexual Dependency"; through 6/17. Pace/MacGill, 11 E. 57th St. (759-7999).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. Through 7/20: "Josef Koudelka"; "William James Stillman: Poetic Localities." Through 6/12: "25 From Thirteen: Photographs by Don Perdue."

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.–Fri. 11–6, Sat. 12–5, Sat. 12–5. Free. Through 7/16: "Private Enemy-Public Eye: The Work of Bruce Charlesworth."

MICHAEL JOHNSON—Photographs of rural midwestern landscapes; through 6/18. Witkin, 415 W. Broadway (925-5510).

DAVID LA CHAPELLE—Recent large-scale hand-manipulated color photographs; 5/25–6/25. 56 Bleecker, 56 Bleecker St. (219-8836).

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "The Photo League, 1936–1951," with works by Burkhardt, Grossman, Hine, Siskind, others; through 6/4.

LIFE—Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment. Photographs used for covers of Life magazine over the past 50 years; through 6/30.

NEIL MAURER—Recent still-life photographs; through 6/30. Pfeifer, 568 Broadway (226-2251).

MILLER—138 Spring St. (226-1220). "Rethinking American Myths," with photographs by Brotmeyer, Eggleston, Jenshel, Levinthal, others; through 6/30.

LISETTE MODEL—Early photographs; through 6/11. Sander, 51 Greene St. (219-2200).

PACE/MACGILL—11 E. 57th St. (759-7999). Photographs of families, by Callahan, Close, Frank, Hellebrand, Shore, Wegman, Weston, Witkin, others; through 6/17.

HOPE SANDROW—Recent large-scale silverprint photographs taken in Rome, Athens, and Long Island, exploring themes such as the passage of time, the cycle of life and death, and the passing on of traditions; through 6/5. Mansion, 167 Ave. A (477-7331).

ANDREW SEMEL/BRUCE WRIGHTON—Photographs of cemeteries, gardens, and statues in Tuscany/Photographs of architecture in and around Binghamton, N.Y.. Through 7/31. 92nd Street Y, 1395 Lexington Ave. (427-6000).

ROSALIND SOLOMON—Portraits of people who have AIDS; through 7/1. Grey Art Gallery, 33 Washington Place (998-6780).

JAN STALLER—Recent color photographs of sites in New Jersey, including mysterious piles of rocks and refuse; through 5/28. Lieberman & Saul, 155 Spring St. (431-0747).

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 5/26–28 at 8, 29 at 3, 6/2–4 at 8, 6/5 at 3: "Crankhouse," by Frank Moore and Jim Self. $10.

P.S. 122—150 First Ave. (477-5288). 5/27–29, 6/3–5, Fri. at 10, Sat. and Sun. at 8: Eileen Myles's "Feeling Blue, Parts 1, 2 & 3," directed by Richard Elovich, performed by Rebecca Moore. $7.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 9/4: "Architectural Art: Affirming the Design Relationship."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 6/5: "Tiffany: 150 Years of Gems and Jewelry." Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors." Through 8/7: "Australia: A Bicentennial Celebration."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 9/15: "The Afghan Folio: Photographs by Luke Powell."

ALICE AUSTEN HOUSE MUSEUM—2 Hylan Blvd., Rosebank, Staten Island (718-816-4506). Thu.–Sun. 10 a.m.–5. Donation suggested. Victorian house and garden; exhibition of photographs by turn-of-the-century photographer Alice Austen.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira." Through 5/29: "American Landscapes." Through 8/21: "Italy: One Hundred Years of Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." Through 5/30: "Making History at the Brooklyn Museum: John I. H. Baur." Through 6/13: "Donald Sultan." Through 6/27: "40 From Israel: Contemporary Sculpture and Drawing." Through 7/25: "Jenny Holzer: Grand

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ART

Lobby Installation." Through 7/11: "Gordon Matta-Clark: A Retrospective."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. $2.50; students and seniors, $1.50. Through 10/9: "The Art of Collecting African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver." Through 6/26: "The Art That is Life: The Arts and Crafts Movement in America, 1875-1920." Through 9/18: "The Outdoor Chair."

DIA ART FOUNDATION—548 W. 22nd St. (989-5912). Thu.-Sun. noon-6. Free. Through 6/19: "Joseph Beuys, Imi Knoebel, Blinky Palermo." 77 Wooster St. (431-9232). Wed.-Sat. noon-6. Through 6/18: "Andy Warhol, Skulls 1976." 393 W. Broadway (431-9232). Wed.-Sat. noon-6. Through 6/18: "Walter De Maria's 'The Broken Kilometer.'" 141 Wooster St. (431-9232). Wed.-Sat. noon-6. Through 6/18: "Walter De Maria's 'The New York Earth Room.'" 155 Mercer St. (431-9232). Wed.-Sat. noon-6. Through 6/18: "Fred Sandback: Four Sculptures."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4, students and seniors $2; free Tue. 5-7:45. Through 5/29: "Josef Albers: A Retrospective." Through 6/19: "Hans Reichel."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912-1928." Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte C. and John C. Weber Galleries for Ancient Chinese Arts . . . Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 6/5: "Dutch and Flemish Paintings from the Hermitage." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 7/31: "Paul Klee: The Berggruen Klee Collection in the Metropolitan Museum of Art." Through 7/31: "The Bauhaus Portfolios." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 8/21: "Beatrix Potter."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 6/5: "A Cezanne Treasure: The Basel Sketchbooks." Through 6/7: "Designs for Independent Living." Through 8/16: "Garry Winogrand." Through 7/10: "A Body of Work: Photographs By John Coplans." Through 7/17: "In Honor of Toiny Castelli: Drawings From the Toiny, Leo, and Jean-Christophe Castelli Collection."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 5/22: "New York Youth: An Intimate Portrait." Through 8/28: "Blatas and His New York World of Music and Theater." Through 2/12/89: "City Play." Through 7/31: "The Reluctant Pillar: New York Ratifies the Constitution."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 7/31: "The Experimental Tradition: 25 Years of American Architecture."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. Through 7/10: "Markus Raetz: Work from 1970-1988." Through 7/10: "Ave...Morituri te salutant"—installation by Maxine Hayt.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 6/19: "Francis W. Edmonds: American Master in the Dutch Tradition." Through 7/15: "Lavish Interiors of 19th-Century New York." Through 8/21: "The Rise and Fall of New York: Building and Unbuilding Manhattan."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 6/18: "Lost Cities: The Photography of Désiré Charnay." Through 9/17: "Anniversaries and Acquisitions." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 5/28: "Epics and Icons of the Silent Film Era."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12-5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 6/12: "Classical Myth and Imagery in Contemporary Art." Through 6/19: "Sculptures by Rina Peleg."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 6/19: "Treasures From the Permanent Collection." Through 8/28: "James Lesesne Wells: Sixty Years in Art."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 6/26: "Elizabeth Murray: Paintings and Drawings." Through 6/26: "Recent Drawings." Through 7/17: "Vital Signs: Organic Abstraction." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 7/7: "Real Faces." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 6/8: "George Ault." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 7/13: "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 5/25 at 10 a.m. and 2: "19th-Century European Paintings, Drawings, and Sculpture." On view from 5/21. 5/26 at 10 a.m. and 2: "Important American Paintings, Drawings, and Sculpture of the 19th and 20th Centuries." On view from 5/21. **Christie's East**—219 E. 67th St. (606-0400).

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/25 at 10:15 a.m. and 2: "American Paintings, Drawings, and Sculpture." On view from 5/21. 5/31 at 10:15 a.m.: "Chinese Paintings." On view from 5/26.

THE LAUNDRY—31 Race Lane, East Hampton, L.I. (516-324-3199). 5/29 at 11:30 a.m.: "Hampton Artists Benefit Auction," with works by E. De Kooning, Nash, De Cuevas, Ernst, others. $50 ($35 advance).

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yce Theater, 175 Eighth Ave. at 19th St. (242-300).

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adison Square Garden, Seventh Ave. at 33rd St. 63-8300).

erkin Concert Hall, Abraham Goodman House, 29 W. 67th St. (362-8719).

etropolitan Museum, Fifth Ave. and 82nd St. 70-3949).

2nd St. Y, on Lexington Ave. (996-1100).

adio City Music Hall, Sixth Ave. and 50th St. (757-100).

ymphony Space, Broadway at 95th St. (864-5400).

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CONCERTS

Bryant Park Ticket Booth

ALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, May 25

EW YORK PHILHARMONIC, Zubin Mehta conductor; flutist Jeanne Baxtresser. Zwilich's *Concerto Grosso;* Mennin's Flute Concerto (world premiere); Strauss's *Also Sprach Zarathustra.* Avery Fisher Hall at 8. $7.50–$35.

TLANTA SYMPHONY ORCHESTRA AND CHORUS, Robert Shaw conductor; mezzo-soprano Marietta Simpson. Brahms program: *Schicksalied* Op. 54; *Nanie,* Op. 82; *Gesang der Parzen,* Op. 89; *Alto Rhapsody,* Op. 53; Symphony No. 1 in c. Carnegie Hall at 8. $11–$16.

RANCISCO ROLDAN/RICHARD JACOBOWSKI, classical-guitar duo. Music of Curtis, Collard, Sor, Bach, Mignone, Falla, Praetorious, Brahms, Glass. Weill Recital Hall at Carnegie Hall at 8. $10.

BERLIN CONTEMPORARY ENSEMBLE, with violinist Gregory Fulkerson, pianist Peter Takacs. Berio's *Points on the Curve to Find;* N.Y. premieres by Miller, Daugherty, Thorne. Merkin Concert Hall at 8. $10.

NDIAMO CHAMBER ENSEMBLE—Music by Ives, Villa-Lobos, Bartok, highlighting works that make use of folk idioms. CAMI Hall, 165 W. 57th St., at 8. $8.

FIATI CHAMBER PLAYERS, with guest artists clarinetist Richard Goldsmith, percussionist William Trigg. World premieres by Argosh and Perrin; works by Gideon, Thomson, Francaix. St. Michael's Parish Hall, 225 W. 99th St., at 8. $6.

NYU COLLEGIUM MUSICUM, Stanley Boorman director. Sacred and secular music for voices and instruments. St. Bartholomew's Chapel, 109 E. 50th St. (998-8300), at 8. $5. **Note:** Also Tue., 5/24, at St. John's in the Village, Waverly Pl. at 11th St.

MUSIC FESTIVAL AT THE CLUB—La Mama, 74A E. 4th St. (475-7710). Tonight at 9: A. Leroy, composer, with dancer-performer Mimi Goese. $8, $10.

MIDTOWN JAZZ AT MIDDAY—Pianist Bill Mays. St. Peter's Church, Lexington and 54th, at 12:30. $2.

SIGURDSON AND SCRIGGINS—Sonatas by Brahms and Bernard-Haiden for cello, horn, and piano. Juilliard School concert at IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

JEFFREY HOWARD, violinist. Federal Hall, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

CONSTANCE COOPER, singer/**ANDREW BOLOTOWSKY,** flutist. Music by Morley, Mamlok, Cucinotta, Theobald. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

VICTORIA GARRETT, vocalist. Lincoln Center Library at 4. Free.

Thursday, May 26

ATLANTA SYMPHONY ORCHESTRA AND CHORUS—Avery Fisher Hall at 8. Sold out.

CELEBRATING CAB—Two programs (see Fri., below), each different, with many of the same performers, including Dizzy Gillespie, David Sanborn, Kid Creole and the Coconuts, Adam Makowicz, Chris Calloway, Honi Coles, Williams Brothers, Calloway Alumni Jivers, Doc Cheatham, Milt Hinton, Panama Francis, Eddie Barfield. Thur. only: Nicholas Brothers and Jonah Jones. Carnegie Hall at 8. $20–$35.

JULIO IGLESIAS—Radio City Music Hall at 8. $20–$30 if still available.

MARK GOODMAN, pianist (N.Y. recital debut).Music of Mozart, Beethoven, Schumann, Prokofiev. Weill Recital Hall at Carnegie Hall at 8. $9.

SUNG-JU LEE, violinist, with pianist Stephen Lazarus. Music of Beethoven, Brahms, Falla, Gershwin-Heifetz, Ravel. Merkin Concert Hall at 8. Benefit, Ewha High School Alumni Association of N.Y. (201-564-6073). $25.

TRIO MUSICA HISPANA—"Uruguayan Music of the 20th Century," by Storm, Cortinas, Serebrier, Lamarque-Pons. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 6:15. Free.

NEW AMSTERDAM SINGERS CHAMBER CHORUS/I CANTORI DI NEW YORK, Clara Longstreth and Bart Folse directors. "Chansons, Canciones, and Sacred Works: A Musical Tapestry for Virtuoso Choirs." Music by Victoria, Poulenc, Berlioz, Ben-Haim, others. Rutgers Church, 236 W. 73rd St., at 8. $10.

MUSIC FESTIVAL AT THE CLUB—See 5/25. At 10.

NEW YORK CAMERATA—Music by Handel, and Dvorak's "Dumky" Trio. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ALEXANDRA EAMES, pianist. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

ELLEN FINAMORE, vocalist. Lincoln Center Library at 4. Free.

WARREN CHIASSON, vibraphonist. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae, Christiaan Bor, violists Toby Hofmann, Cynthia Phelps, cellist Ronald Thomas. Mendelssohn's String Quintet in A; Brahms's String Quintet in G. Fulton Ferry Landing, Brooklyn, at 7:30. $12.

Friday, May 27

BACH FESTIVAL—Festival Orchestra, violinist Nina Beilina, harpsichordist Gerald Ranck, alto Michele Dowsett, others. Bach program, including the Sonata No. 4 for Violin and Obligato Harpsichord. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

CELEBRATING CAB—See 5/26. Note: Benny Carter will perform tonight only.

NEW YORK PHILHARMONIC—See 5/25. Today at 2, the final concert of the season.

JULIO IGLESIAS—See 5/26.

MORRIS NANTON TRIO/DEREK SMITH SEXTET—JazzPort, South Street Seaport, 210 Front St. (608-7889), at 8 and 10. $16.50.

RUDOLF BERGER GROUP (American debut)—The Jazz violinist and ensemble. Castillo Cultural Center, 7 E. 20th St. (505-0170), at 10:30. $10.

MUSIC FESTIVAL AT THE CLUB—See 5/26. Tonight at 10: Joshua Fried.

RAY COLLINS, folksinger, with Gina Tlamsa, Eric Levine, Tacey Deyrup. Irish Arts Centre, 553 W. 51st St. (718-788-8382), at 8. $15, *in* advance $12.50.

THE KINANDERS PRESENT—Program of two-piano music by Beethoven, Chopin, Franck, Rimsky-Korsakov. Wellington Hotel, Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contribution.

REBECCA HASKELL, vocalist. Lincoln Center Library at 4. Free.

STEVE *MACHAMER,* vibraphonist. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

JAZZ AT NOON—A jam session, with pianist Jackie Byard. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

SPRING MUSIC FESTIVAL—Guitarist Scott Jackson Wiley. The complete works for solo guitar by Villa-Lobos. Roosa School of Music, 26 Willow Pl., Brooklyn Heights (718-875-7371), at 8. $5, or $15 for the four Festival programs (also Sat., Sun., Mon.).

Saturday, May 28

ATLANTIC UNION COLLEGE CHOIR, James Bingham, Virginia-Gene Rittenhouse conductors; works by Albinoni, Bach, Barber, Bruckner/**LAWRENCE COUNTY HIGH SCHOOL BAND OF ALABAMA,** Freddie Meadows conductor; works by Berlioz, Chance, Grainger. Carnegie Hall at 7:30. $7–$16.

BACH FESTIVAL—See 5/27. Tonight includes works for *solo violin and for violin and obligato harpsichord.*

JULIO IGLESIAS—See 5/26.

MIDDLE EAST CONCERT OF A LIFETIME—Egyptian program. Felt Forum, Madison Square Garden at 8. $35–$100.

MICHAEL ROBINSON, composer. Works for computer synthesizers. St. Peter's Church Music Room, Lexington Ave. and 54th St. (935-2200), at noon. Donation.

FOLK MUSIC OF BENGAL—Ganga, a group of Bengali musicians. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

MUSIC FESTIVAL AT THE CLUB—See 5/25. Tonight at 10: Joshua Fried.

MORRIS NANTON/DEREK SMITH—See 5/27.

RAY COLLINS—See 5/27.

JEFFREY HOWARD,violinist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

AURELIAN PIANO TRIO—Lincoln Center Library at 2:30. Free.

QUEENS STRING QUARTET—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

FIONA KENNEDY, singer/**GERRY LEAHY,** guitarist. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

SPRING MUSIC FESTIVAL—See 5/27. Tonight: S.E.M.

Ensemble; Feldman's *For Philip Guston.*

RIDGEWOOD/BUSHWICK SENIOR CENTER MUSIC GROUP—Italian folk and popular music. Brooklyn Heights branch, Brooklyn Public Library, 280 Cadman Plaza West (718-780-7789), at 12:30 and 2. Free.

Sunday, May 29

MANHATTAN PHILHARMONIC, John Keenan conductor (N.Y. debut); nine choruses from around the country; soprano Theresa Hamm, tenor Ronald Naldi, mezzo-soprano Hillary Johnson, bass Andrew Wentzell. Verdi's *Requiem.* Carnegie Hall at 8:30. $11–$21.

NEW YORK YOUTH SYMPHONY, David Alan Miller, Peter Rubardt conductors; pianist Karen Beluso. Eyerly's *Exultation Overture* (premiere); Chopin's Piano Concerto No. 2; Shostakovich's Symphony No. 5. Carnegie Hall at 3. Free (581-5933).

OSCEOLA DAVIS, soprano/**GEORGE SHIRLEY,** tenor, with pianist Kelly Wyatt. Operatic music and spirituals. Alice Tully Hall at 2:30. $10–$25.

GREENSBORO SYMPHONY YOUTH ORCHESTRA, Steven Karidoyanes conductor/**N.Y.C. ALL-CITY BAND,** Herman Gersten conductor. Alice Tully Hall at 8. $10, $15.

BACH FESTIVAL—See 5/27. Today at 3: Harpsichordist Gerald Ranck; *Art of the Fugue.*

BEMIDJI COLLEGE CHORUS, from Minnesota (N.Y. debut), Paul Brandvik conductor. Weill Recital Hall at Carnegie Hall at 8:30.

JULIO IGLESIAS—See 5/26.

NANCY WERTSCH, mezzo-soprano, with pianist James Bassi. Music of Purcell, Handel, Brahms, Faure, Gershwin, and world premieres by the two performers. Church of St. Luke in the Fields, Hudson St. at Christopher St. (924-0562), at 4. $5.

CARLOS BAPTISTE, violinist/**DUANE JAMES,** violinist/**KENNETH EDWARDS,** violist/**MELVIN GREENWICH,** cellist/**GEORGE MOY,** clarinetist. Music of Boccherini, Roberts, Beethoven, Mozart. Zion–St. Mark's Lutheran Church, 339 E. 84th St., at 2:30. $6.

JANET FOLTA, soprano/**WARREN CAMPBELL,** bass/**ELIZABETH RODGERS,** pianist. Premieres of song cycles by Walter Hilse, Roger Rudenstein, Alan Leichtling. St. Peter's Lutheran Church, Lexington Ave. and 54th St., at 2:30. $6.

PIERSON ORCHESTRA—Jazz Center of New York, 380 Lafayette St. (505-5660), at 3. $5.

AL CARMINES/DAVID VAUGHAN—A centennial tribute to Irving Berlin. Merce Cunningham Studio, 55 Bethune St. (543-5047), at 8. $10.

ST. PETER'S CHURCH—At 5: Gail Wynters and Friends; offering. At 7: Jan Leder with Corinne Crothers; $5. Lexington Ave. and 54th St.

CLIFFORD JORDAN GROUP—Jazz. St. Mary's Episcopal Church, 521 W. 126th St. (529-6243), at 3. $10.

QUEENS STRING QUARTET, with flutist Helen Campo. Mozart's Flute Quartet in D; Sheng's Quartet No. 2; Beethoven's Quartet Op. 59 No. 1. Queens College Rathaus Recital Hall, LIE and Kissena Blvd., Flushing, at 2. $5.

BRONX ARTS ENSEMBLE ORCHESTRA, Guillermo Figueroa conductor; pianist Alexander Peskanov. Birthday tribute to Leonard Bernstein: Overture to *Candide*; Symphony No. 2 for Piano and Orchestra,"The Age of Anxiety"; selections from *On the Town* and *West Side Story.* Woodlawn Cemetery, Jerome Ave. Gate near Bainbridge Ave., Bronx (549-1899), at 2. Free.

SPRING MUSIC FESTIVAL—See 5/27. Today at 4: pianist Clive Lythgoe. Works of Britten (N.Y. premiere), Ferguson (N.Y. premiere), Dett, Griffes.

ALEX GOOR, pianist. Brooklyn Museum, Eastern Pkwy., at noon. Free with museum admission.

BARGEMUSIC—See 5/26. Today at 4.

Monday, May 30

MANHATTAN PHILHARMONIC, Robert Bass conductor; eight choruses from around the country; soprano Christine Schadeberg, mezzo-soprano Judy May, tenor Randall Black, bass Curtis Jackson; Mozart's *Requiem*/Michael Morgan conductor; soprano Marylmar Holmes, baritone Henry Lackowski; eight other choruses; Brahms's *German Requiem.* Carnegie Hall at 7:30. $11–$21.

BACH FESTIVAL—See 5/27. Tonight's program includes the Concerto for Two Violins, Strings, and Basso continuo in d and the Brandenburg Concerto No. 5.

KEI KOITO, organist. Works of Pousseur (N.Y. premiere), Scelsi (N.Y. premiere), Gaudibert (N.Y. premiere), and Bach. St. John the Evangelist Church, 55th St. and First Ave., at 8. $7.

AL CARMINES/DAVID VAUGHAN—See 5/29.

JAMES R. LAWSON, carillonneur. Music for Memorial Day. Riverside Church, the Drive at 122nd St., at noon. Free.

SPRING MUSIC FESTIVAL—See 5/27. Tonight, the Artek Ensemble, with soprano Rosa Lamoreaux. Music of Mozart, Pergolesi, Haydn, C.P.E. Bach.

Tuesday, May 31

NAN GUPTILL, soprano, with pianist Melinda Moser. Dvorak, Debussy, Ginsburg (N. Y. premiere), Handel, Strauss. Merkin Concert Hall at 8. $10.

ANDREW RANGELL, pianist. Music by Beethoven, Schumann, Froberger, Nielsen. 92nd Street Y at 8. $7.50–$10.

ROSA TORRES-PARDO, pianist. Weill Recital Hall at Carnegie Hall at 8. ???

ELIZABETH PARKER, pianist. Music by Haydn and Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

GLORIA CHUANG, pianist. Lincoln Center Library at 4. Free.

MARK MORGANELLI JAZZ FORUM—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

SER BORICUA ES UN HONOR (It's an Honor to Be Puerto Rican), El Conjunto de Sunset Park. Jibaro music by the ensemble of Puerto Rican folk musicians. Sunset Park branch, Brooklyn Public Library (718-439-8846), at 3:30. Free.

OPERA

GIULIO CESARE, by Handel. Brooklyn College Opera Theater in a fully staged production, Richard Barrett conductor. Gershwin Theater, near Flatbush and Nostrand Aves. (718-434-1900). 5/25 at 2; 5/26, 27 at 8; 5/28 at 2. $5.

LA BOHEME, by Puccini. Brooklyn Opera Theater in a fully staged production by Nathaniel Green. Elizabeth Prielozny conductor. Community Center of St. John-Matthew-Emanuel Lutheran Church, 415 7th St., Park Slope (718-638-6563). 5/28 at 8. $7.

NAUGHTY MARIETTA, by Victor Herbert. Through 5/29. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Wed.-Sat. at 8; Wed. at 2; Sat., Sun. at 3:30. $17.50 Wed., Thur.; $20 weekends.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 6/26. Tickets, From $5 to $42. 5/24 at 8: *Bugaku; Ives, Songs; Gershwin Concerto.* 5/25 at 8: *Jewels.* 5/26 at 8: *Square Dance, Sonatas and Interludes, The Chairman Dances, The Concert.* 5/27 at 8: *Chaconne; Ives, Songs; I'm Old-Fashioned* 5/28 at 2: *Jewels.* 5/28 at 8: "Divertimento" *from Le Baiser de la Fee, Ecstatic Orange, The Concert.* 5/29, no matinee performance. 5/29 at 7: *Bugaku; Ives, Songs; Who Cares?* 5/31 at 8: *Jewels.*

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/11. Tickets, $9–$55. 5/23, 24, 26 at 8; 5/25 at 2 and 8: *Don Quixote (Kitri's Wedding).* 5/27, 30 at 8, 5/28 at 2 and 8: *La Bayadere.* 5/31 at 8: *Raymonda (Grand Pas Classique), Drink to Me Only With Thine Eyes* (premiere), by Mark Morris, music by Virgil Thomson; *Gaite Parisienne.*

Sydney Dance Company

CITY CENTER THEATER—5/24–6/5. Tickets, $15–$35. Two full-length ballets by Graeme Murphy: *Shining* (N.Y. premiere), music by Szymanowski—5/24 at 7; 5/25, 26, 6/2, 3 at 8; 6/4 at 2 and 8; 6/5 at 3. *After Venice,* based on Mann's novella *Death in Venice*: 5/27, 31, 6/1 at 8; 5/28 at 2 and 8; 5/29 at 3.

Other

ALICE FARLEY AND COMPANY—*ANGGREK, the human life of plants.* A new environmental dance-theater piece using stilts, sculptured costumes, and illusion. Choreography in collaboration with Tamar Rogoff. Whitney Museum at Philip Morris, Park Ave. and 42nd St. 5/25 at 7:30; 5/26 at 1. Free.

ANNABELLA GONZALEZ DANCE THEATER—Includes *5 to Tango, Interior,* others. Nikolais-Louis ChoreoSpace, 38 E. 19th St. (722-4128). 5/23 at 8. $8.

ANNABELLE GAMSON/DANCE SOLOS—First program: solo works by Gamson and Isadora Duncan, including a world premiere, *Sketches for a Requiem*—5/27 at 8; 5/29 at 5. Second program: "An Eleanor King Retrospective," performed by company members, with Andrea Seidel and Justin Estoque—5/26, 28 at 8. Pianist Bernard Rose. St. Mark's Church, Second Ave. and 10th St. (924-0077). $10.

ARRIVALS AND DEPARTURES—With dancer-choreographer Suzushi Hanayagi and dancer Brian Moran. La Mama Annex, 74A E. 4th St. (475-7710). 5/26–29 at 7:30. $12 Thur. and Sun., $15 Fri. and Sat.

BETH LIPTON—Two new works, *Heavy Duty Tool Box* and character sketches. Fido Dido, Inc., 126 Fifth Ave., 7th floor (673-3921). 5/27, 28 at 8. $5.

CRANKHOUSE—A collaboration by choreographer Jim Self and visual artist Frank Moore. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), 5/26–28, 6/2–4 at 8; 5/29, 6/5 at 3. $10.

DAVID DORFMAN DANCE—Premiere of *Sleep Stories,* original scores by Christopher Hyams-Hart. P.S. 122, 150 First Ave. at 9th St. (477-5288). 5/26–29 at 9. $8.

FLAMENCO DANCE GROUP, with singer-guitarist James Pompeii. Department of Cultural Affairs, 2 Columbus Circle. 5/23 at 12:30. Free.

FLAMENCO-TAP DANCE CHALLENGE—Harold Nicholas of the Nicholas Brothers "versus" Cristobal Reyes of Spain's Cumbre Flamenca. Program includes examples of both genres, as well as the "challenge." Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133). 5/26 at 7. $10.

INSIGHTS—Cindy Scarborough in an evening of solo dance and video, with choreography by Donald Byrd, Holly Fairbank, Steve Gross, Wendy Lasica, Rick Guimond, Kate Foley; videography by A. Star Reese. NYU University Theater, 35 W. 4th St. (718-458-0917). 5/26, 27 at 8. $6.

KAROLE ARMITAGE/ARMITAGE BALLET—U.S. premieres of three works. Joyce Theater. 5/24 at 7:30; 5/25–28, 5/31–6/3 at 8; 5/29 at 2 and 7:30; 6/4 at 2 and 8; 6/5 at 2. $20.

NANETTE BEARDEN CONTEMPORARY DANCE THEATRE—"Homage to Mary Lou, the Life, Love, Music, and Times of Mary Lou Williams" (world premiere). 5/26 at 8, a gala, $25–$100; also 5/27 at 8, 5/28 at 8 (Jazz Alumni evening), 5/29 at 3, $15, $25.

PAT CATTERSON—Premiere of her new group dance, *Just in Time,* and excerpts from another work. Original music performed by Tom Pile. Cunningham Studio, 55 Bethune St. 5/26, 27 at 9. $6.

RAPP DANCE FESTIVAL—5/24, 25 at 8: Rae Ballard's Thoughts in Motion; Rick Guimond Dance Associates. 5/26, 27 at 8: Joan Blair and Ann Farmer. RAPP Arts Center, 220 E. 4th St. (529-6160). $8.

REKA & CO. DANCE THEATER—"Arcane Romances," solos and duets. Washington Square Church, 135 W. 4th St. (924-0077). 5/23 at 8:30. $8.

SCHOOL OF AMERICAN BALLET WORKSHOP PERFORMANCES—Senior students perform "Pas de Sept" from Bournonville's *A Folk Tale;* Balanchine's *Square Dance;* Joseph Duell's *Jubilee; Les Sylphides.* Juilliard Theater, 155 W. 65th St. (877-0600). 5/23 at 7; $30 (benefit).

SOUNDANCE—Program includes Janet Panetta's *Why Don't You Laugh At Yourself* and Sandra Stratton's *Mildred.* Continental Insurance Atrium, 180 Maiden Lane at Front St. 5/25 at 12:15. Free.

THEN AND NOW—Dances by Jane Dudley, spanning 50 years, performed by a company of ten. Marymount Manhattan Theater, 221 E. 71st St. (877-3399). 5/25, 26, 27 at 8. $12.

WORKWITH DANCERS COMPANY—Program includes *August Light,* a premiere, a collaboration by dancer Susan Osberg, violinist Malcolm Goldstein, painter Winston Roeth. DIA Art Foundation, 155 Mercer St. (925-0991). 5/24, 25 at 9. $8.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/-continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. *American. Spcls: prime steak, chops,* seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. *American/classic.* Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LA GAMELLE—59 Grand St., bet. W. Broadway and Wooster St. (431-6695). Casual. French. Spcls: couscous, poulet moutarde, mussels provencale, baby salmon. Res. sug. D daily 4–4 a.m. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: *seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce.* Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RACHEL'S—422 W. Broadway, bet. Prince and Spring Sts. (431-4790). Casual. American. Spcls: homemade lobster ravioli in cream sauce, sauteed calves liver with peaches and prunes, filet of sole with roasted peppers and fried shallot. Res sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 9 a.m.–4:30. D Mon.–Thu. 6:30–11, Fri.–Sun. to midnight.**(M)** **AE, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 *different wines by the glass. No res. Open Mon.–Thu.* 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIPLETS ROUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Roumanian/Kosher style. Spcls: Roumanian tenderloin steak, breaded veal cutlet, rib steak. D Sun.–Fri. 5–10, Sat. to midnight. Ent. Private parties. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon–3. No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: grilled swordfish, Norwegian salmon, fresh Maine lobster, rack of lamb. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–10, Fri. to 11, Sat. 2:30–11, Sun. noon–9. Reduced rate D parking. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St.(675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon–4. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Sidewalk cafe. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken, grilled swordfish steak with avocado salsa. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I-M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110); **210 Sixth Ave., at Prince St.** (807-7421). **(I)** **AE.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Casual. American. Spcls: pan roasted spicy moulard duck, smoked game stew, lobster glazed with orange butter. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Pianist Tue.–Sat. from 8 p.m. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CATERINA—720 Second Ave., 38th St. (696-1654). Casual. Northern Italian. Spcls: capellini fileta pomadora, broiled veal chop with peppers and mushrooms, seafood platters. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Pianist. Closed Sun.**(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Sat. 6–11. Pianist Tue.–Sat. Outdoor cafe. Free D parking. Closed Sun. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

THE DOLPHIN—227 Lexington Ave., bet. 33rd and 34th Sts. (689-3010). Casual. Continental/seafood. Spcls: broiled whole Dover sole, brochette of seafood, red snapper en papillote, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. **(M)** **AE, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3–7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I) AE, CB, DC, MC, V.**

'IASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M) AE, MC, V.**

IIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

IOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M) AE, CB, DC, MC, V.**

(ASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

(EEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M) AE, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M) AE, DC, V.**

DLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M) AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M) AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M) AE, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black angus steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Ent. Closed Sun. **(M) AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E) AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M) AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M) AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M) AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M) AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M) AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken. Res. sug. L and D Mon.–Thu. 11:30 a.m.–10:30, Fri. to 11, Sat. 1–11, Sun. 1–10. Private parties for 70–80. **(M) AE, CB, DC.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E) AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E) AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I) AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M) AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M) AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M) AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E) AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D

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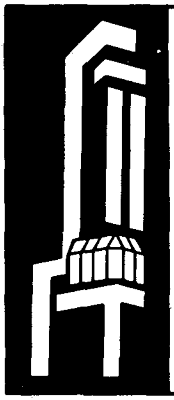

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410-2700-01
COCKTAILS SERVED

Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave. in the Hotel Lexington, at 48th St. (355-1200). Casual. Hunan/Manchurian. Spcls: Hunan honeyed ham, General Tso's chicken, pork chops Harbin style. Res. sug. L daily 12:30-3. D daily 5:30-10:30. Private parties for 10-80. Pianist nightly. **(M)** **AE, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sun. 5:30-11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3:30. D daily 5:30-midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.-2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 30-125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 7-10:30, Sat.6-10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11. Pre-theatre D 5:30-6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.-Fri. 12:30 a.m.-2:30. D Mon.-Sat. 5:30-10:30 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.--Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Champagne Br Sat.-Sun. noon-5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.-Sat. 6-2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-11:30, Sat. 4-11:30. Dim sum Br Sat.-Sun. noon-4. Private parties for 10-100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.-Thu. noon-11, Fri.-Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.-Fri. 11:30-3, Sat.-Sun. noon-5. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Private parties for 10-30. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Private parties for 20-150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7 a.m.-11:30 a.m., Sun to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1-3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 11 a.m.-4. L Mon.-Fri. 11 a.m.-4. D daily 4-10. S daily 10-midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de

Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

ARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

AFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: *les petites marmites,* Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–-Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

ARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

ENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

HARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

ELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

RANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRAND SEA PALACE—346 W 46th St. (265-8133). Casual. Thai/seafood. Spcls: Maine lobster Thai style, swordfish with Thai curry sauce, shrimp Bangkok. Res. sug. L Tue.–Sat. 11:45–3:30. D Tue.–Sun. 4:30–midnight. Pianist Danny Apolinar Wed.–Sun. from 9–1 a.m. Closed Mon. **(M)** **AE.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–-Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–-midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, medallions of venison with green chili tomale, rabbit stew with buttermilk biscuits. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PASTA ROMA—315 W. 57th St. (265-5050). Casual. Italian. Spcls: 24 different pastas, angel hair Pasta Roma, salmon in champagne sauce. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–-Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

RAGA ★★★

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RESTAURANTS

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E) Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E) AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M) AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (308-0200). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I) AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M) AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I) AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M) AE, CB, DC, MC, V.**

ANABELLE'S—1294 Third Ave., at 74th St. (772-8100). Dress opt. American/French. Spcls: roast boneless squab and grilled sweetbreads with savoy cabbage, shallots and sherry vinegar sauce; sauteed Norwegian salmon in horseradish crust with cucumber, creme fraiche and salmon caviar; grilled swordfish with snowpeas, spring onions and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 6–11. **(M-E) AE, MC, V.**

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M) AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M) AE.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M) AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M) AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–7. **(M) AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M) AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M) AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M) AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M) AE, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E) AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E) AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E) AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M) AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. International. Spcls: blackened salmon, sirloin steak, salad plates. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D daily 5–1:30 a.m. **(I) AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St.

Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

TIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

ON'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster with mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

ARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast *sautéed with apples and Calvados brandy sauce,* broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

AXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, *salade de langoustines et homard aux pousses d'épinards,* selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

AXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30 a.m., Fri.–Sat. to 11:30 a.m. Br Sat. noon–3:30, Sun. 11–3:30. Pre-theater D Mon.–Sat. 5–7. **(M–E)** **AE, CB, DC, MC, V.**

ODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

UMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

ICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: *prime aged sirloin steak, chops, lobster,* fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. **(M)** **AE, DC, MC, V.**

ICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

IERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon *with hazelnut dressing, sautéed shrimp in* sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

HE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: *la tranche de foie gras* frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprème de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

HE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–-Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta, beef filet braised in sauterne. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D *daily 5:30–10. Pianist. Private parties for 60.* **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–-Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, *steak au poivre.* Res. *sug.* L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Thu. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5–10:30. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

AU RIVAGE—408 Amsterdam Ave. (787-6900). Casual. French/mediterranean. Spcls: homemade lobster ravioli with sage, cream and oyster mushrooms; grilled tuna with tomato, basil and balsamic vinai-

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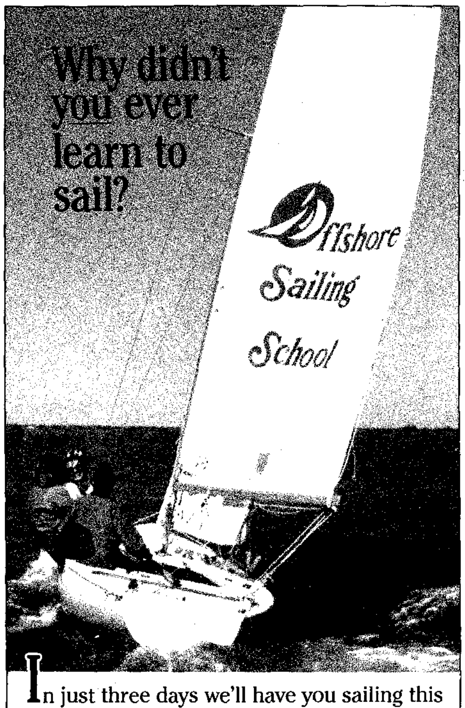
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BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, brook trout grilled with rosemary oil and lemon. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat.–-Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

JAMAICAN HOT POT—2260 Adam Clayton Powell Jr. Blvd., at 133rd St. (491-5270). Casual. Jamaican. Spcls: curried goat, braised short ribs of beef, Jamaican style fried chicken, oxtails. Res. nec. L and D Mon.–-Sat. 11 a.m.–3 a.m., Sun. to 1 a.m. **(I)** **No credit cards.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V**

OYSHE—199 Columbus Ave., at 69th St. (873-3350) Casual. Japanese. Spcls: okinomiyaka, yakisoba. N res. Open daily noon–11:30. **(M)** **AE, CB, DC, MC, V**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73r Sts. (873-9400). Casual. Regional American. Spcls seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and le with red pepper jelly. Res. sug. L Mon.–Fri. 11:3 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:3 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet 80th–81st Sts. (496-6280). Casual. American. Spcls leg of lamb with roasted garlic and fresh mint, braise chicken breast in white wine mustard sauce, grille marinated tuna. Res. sug. Open Tue.–Fri. for B, L tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madiso Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooke at your table, Soto Zen formal Japanese style D. Res sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V**

TROIKA—148 W. 67th St. (724-0709/0806). Casual Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, gingerbread waffles with Tahitian vanilla ice cream. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

E CIRQUE DU SOLEIL, BIENVENUE!—From French Canada to Battery Park City by way of our own West Coast comes this all-person, one-ring theatrical circus, complete with clowns and acrobats, performance art and rock music, mime and Oriental dance. We'll see some acts being done for the first time in a Western Hemisphere circus, along with very special visual effects. And all of it is on an intimate, cozy scale in the European style. The theater is a big-top blue-and-yellow tent in Battery Park City, seating 1,700 in just 15 rows. Opening night, 5/25, is a private benefit for H.E.L.P. I, an organization that aids the homeless, at which the audience will be homeless families. Other dates: 5/26, 27, 6/1, 2, 3 at 8; 5/28 at 4:30 and 8; 5/29, 30, 6/5 at 1 and 4:30; 6/4 at 1, 4:30, 8; there's a possibility the run will be extended. Tickets are $19–$37, with children under 12 approximately half-price for all shows. Box office: 344-5910.

EW YORK EXPERIENCE—A multi-screen, multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

AYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Sky Show: "The Space Telescope: New Eyes on the Universe," narrated by Kirk Douglas, and "Cosmic Illusions," Harry Blackstone Jr. as narrator. Mon.–Fri. 1:30 and 3:30; Sat. 11 a.m. and 1–5 hourly; Sun. 1–5 hourly. $3.75; children 2–12, $2; seniors, students, $2.75.

OR THE HOLIDAY WEEKEND, some special events all about town: The city's official **Memorial Day Parade,** on 5/30, sponsored by the American Legion, begins at noon at West End Ave. and 72nd St. and concludes with ceremonies at about 1 at the Soldiers and Sailors Monument, Riverside Dr. and 90th St. The main route is up Broadway, 72nd to 86th . . . It would seem to be folkdance weekend in **Central Park.** Note these two events: 5/29, 1–4, a **country in the city hoedown,** at Naumburg Bandshell, 72nd St. on the mid-park mall. There'll be country sounds by Jack Baker and the Fretted Instruments School of Music (six happy musicians), and caller Rhonda Mattern for open square-dance sessions. And on 5/30, 2–6, you can watch **international folk dancing** by Greek, Yugoslavian, Israeli, and other groups, and if you're a quick learner or just enthusiastic, you can join them all. You'll find them by Turtle Pond (aka Belvedere Lake), at 81st St., mid-park. Both these are free . . . Moving down to the Village, you'll discover the **Washington Square Outdoor Art Show** open to view on the first of its three spring weekends, 5/28, 29, 30, noon to sundown. The actual turf of the show varies a bit year to year, this time on University Pl., 13th St. to Waverly Pl.; Washington Square East to 3rd St.; LaGuardia Pl. to Houston St., and on Fifth Ave. between 8th and 10th Sts. The usual range of artworks and crafts, and some familiar names among the artists and artisans, will turn up to compete for our attention and money, and the twice-yearly prizes . . . Next, down to **South Street Seaport** for its full weekend of family festivities. Sat. at 2, on Pier 16, the U.S. Coast Guard will go through a helicopter search-and-rescue exercise. On Sun.: From 5 to 9 p.m., on Pier 17, you can watch and listen or join in as Tunesmith plays southern-mountain regional music and square-dance numbers. At 9, watch a fireworks display to appropriate music, ending with the playing of Retreat, a flag-folding ceremony by cadets from the Merchant Marine Academy, and Taps (rain date for this ceremony is 5/30). On Mon., at 1, the Seaport Line will offer a cruise of N.Y. harbor defenses, with maritime historian Norman Brouwer; $8, $5 children (669-9424), ticket booth on Pier 16. At 2, 4, and 7, the folk trio Schooner Fare will be the sound-makers.

FAIRS AND FESTIVALS in the city don't quit even for a holiday weekend, so keep an eye out for these: 5/28, 11 a.m.–6 p.m., the **Coalition for a Livable West Side**'s very first annual **Spring Festival** will take over West End Ave. between 72nd and 77th Sts. (rain date, 5/29). 300 exhibitor/dealers in crafts and collectibles and 30 food stands will be part of the scene, along with local musicians offering a variety of sounds . . . One of the most ethnically rich neighborhoods in the city is in Astoria, Queens, and one of its most looked-forward-to get-togethers is set for 5/29 and 30—the annual **Czechoslovak Festival,** at Bohemian Hall and Park, 29-19 24th Ave. (718-274-4925). At noon each day, you can buy a complete roast-pork or duckling meal, and at 2 there'll be gymnasts and costumed folk dancers to entertain. At 4, the Pilsner Brass Band for polkas and waltzes by everybody, and all day, homemade baked goods, historical displays, souvenirs, raffles, and Czech beer. Admission is $5, under 12 free . . . If you're driving east on Long Island, note the annual **Yard Sale,** 5/28 at the East Hampton Historical Society's Mulford Farmstead, 10 James Lane, 10 a.m.–3. You'll find books, pottery, housewares, furniture, jewelry, fabrics, old bottles, more . . . And up at Yonkers Raceway, the annual **Greater Westchester County Fair and Exposition** opens the night of 5/26, with the High School Marching Band Competition Challenge the major event. On Sat., a high-school jazz-band competition, and many more events through the fair's run . . . In Oyster Bay, L.I., at Planting Fields Arboretum, **Books Galore,** a special bargain-prices sale, 5/28, 29, 30, 6/4, 5. $1.50 park entrance.

REVELS AND CAUSES this week include a sweet bit of nostalgia—**Hair . . . for the Next Generation,** an all-star concert version of the 1968 love-in musical. It's at the U.N. General Assembly Hall 5/26, at 7:45. Presented by the Creo Society, the performance will benefit UNICEF and the Fund for Children With AIDS, and will be conducted by the composer, Galt MacDermot. There'll be some new songs by Gerome Ragni and James Rado, and two of the original players, Melba Moore and Paul Jabara, are part of a cast that includes—are you ready?—Bea Arthur, Nell Carter, Antonio Carlos Jobim, Chuck Mangione, Treat Williams, and many more. Tickets: $250–$5,000, which include varying festivities (581-2571) . . . As a benefit for the establishment of Tibet House, which will help to preserve and share Tibetan culture and philosophy, a performance-art evening by **Laurie Anderson, Spalding Gray, and Suzanne Vega** will be co-hosted by Richard Gere and Philip Glass. It's at the Brooklyn Academy of Music 5/25 at 8; tickets $25, $30 for performance alone; $125–$500 for added inducements like a dinner-dance (431-6850 for these, others718-636-4100) . . . **Will the Real Roy Cohn Please Stand Up?** is a roundtable talk about the late attorney, at the Village Gate 5/26 at 8, to benefit the People With AIDS Coalition. Participating will be Sidney Zion, author of *The Autobiography of Roy Cohn,* the writer and social activist David Rothenberg, journalist William Reuben, attorneys Marshal Perlin and Raoul Lionel Felder, with the Gate's Art D'Lugoff as moderator. Tickets are $8 (475-5120).

BRIEF CALENDAR NOTES—The **Selected Shorts series travels to South Africa** for its final program, 5/25 at 6:30 at Symphony Space, Broadway and 95th St. (864-5400). Nadine Gordimer has selected stories by three South African writers as well as one of her own works, to be read during the evening. Marian Seldes will read Gordimer's "Teraloyna"; and three South African actors now Living in the U.S., Fana Kekana, Tsepo Mokone, and Seth Sibanda will read Njabulo Ndebele's "The Prophetess," Achmad Dangor's "Waiting for Leila," and Es'kia Mphahlele's "2nd Avenue, Marabastad." Tickets are $8.50, seniors and students $5, with wine and coffee available at 5:45 . . . At the Museum of the American Indian, Broadway at 155th St., you can watch the North Carolina **Cherokee carver Lloyd Owle** working at his art in both wood and pipestone, the sacred rock of the Cherokee. 5/24–28, 10 a.m.–12:30 and 1:30–3:30 each day. Museum admission, $3, $2 for students and seniors.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, told in a multiscreen, special-effects show—fires, skyrockets, floating clouds, and more. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thur. 11–6; Fri., Sat., Sun. 11–8. $4.50; under 12, $3.

TOURS

EAST VILLAGE HISTORY—From Peter Stuyvesant to Andy Warhol, "350 years in three and a half blocks." 5/29 at 1, a 90-minute walk with Michael Levin (924-7187). $7.

MUNICIPAL ART SOCIETY—5/28, 1–4, Churches of the Upper West Side, a walk that includes several interiors; $12 (935-3960).

SOHO/ASTOR PLACE—Walks with Stanley Seidman. Each Sat. at 2, meet near Pearl Paints, S.W. corner of Broadway and Canal St.: shops, cast-iron architecture, galleries. Each Sun. at 2, meet in front of the Cable Building, 611 Broadway, N.W. corner of Houston St.: Grace Church, landmark buildings, anecdotes on Peter Cooper et al. $5 (718-897-6205).

HOLIDAYS IN NEW YORK—Harlem Sunday Gospel Walking Tour, each Sun. At 10 a.m.: Meet in front of 10 Columbus Circle (N.W. corner, Eighth Ave. and 58th St.) for a five-hour tour; includes a church service with gospel music, brunch at Sylvia's restaurant, and a visit to the Studio Museum, with a look at history, architecture, and culture along the way; $25, includes admission, brunch, and a cocktail; reservations necessary (765-2515).

SIDEWALKS OF NEW YORK—5/28 at 1, "Famous Murder Sites"; meet in front of 2 Columbus Circle, the N.Y. Convention and Visitors Bureau. 5/28 at 7, "Sunset Village Tour"; begins at 6, with cocktails at Sunset Strip, 113 Horatio St. (second drink is free). 5/29 at 1, "Ghosts of the Upper West Side"; meets in front of 5 W. 73rd St. Each tour, $10 (517-0201).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 5/29, 1–4: visits to three SoHo artisans; $15. 5/29, 2–4, conversations with decorator/designers and a look at their installations; $15. 5/29, 11 a.m.–3, a walk across 53rd St., river to river; $10. 5/29, 1–3, a walk in midtown, and a visit to the AT&T building; $13.

CENTRAL PARK—5/29 at 2, meet at the Dairy, 65th St. west of the Zoo, for a walk in search of "The Flowers That Bloom in the Spring." Free.

INWOOD HILL PARK—5/24, 6–7:30 p.m., a walk with William Greiner, and a talk about plant environment and development. Meet at the flagpole near the Isham St. entrance; $3 (304-0730).

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—5/28: **Brooklyn's Secret Places,** a bus tour with John Muir as guide; take a picnic along, and see Victorian cul-de-sacs, lost graveyards, and more, with a few surprises; 11 a.m.–4; $25. From Grand Army Plaza Arch; better reserve. 5/29, 2–5, **a sail** on the *Voyager* sloop on waters off Brooklyn; $25; reserve (718-788-8549).

BROOKLYN HISTORICAL SOCIETY—"Classical Brooklyn," a walk that focuses on structures by Stanford White, Olmsted and Vaux, McKim, Mead and White, including the Brooklyn Public Library and Grand Army Plaza. 5/28 at 1, meet under the arch at the Plaza; $5 (718-624-0890).

OTHER EVENTS

BROOKLYN BIRD CLUB—Walks for beginner-birders, each Sat. in Prospect Park; meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640); free.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 5/28, Central Park. 5/29, Bronx River Park.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 5/26 at 1, a Woodlands nature walk; $2. 5/28 at 10 a.m., a Woodland botanical safari; $2. 5/28 at 2, An insects-and-plants walk; $2. 5/31 at 7:30 p.m., a full-moon walk, in search of horseshoe crabs; $2. A Wetlands walk every Sun. at 1; $2. . . . **Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622-4433): Sat. and Sun. at 1, through mid-November, walks highlighting seasonal flowerings and attractions; free . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free . . . .**Staten Island Institute of Arts and Sciences,** High Rock Park, 200 Nevada Ave., New Dorp, N.Y. (718-987-6233): 5/27, 7:30–9 p.m., a spring night hike, looking for nocturnal inhabitants; $2. 5/28 at 11 a.m., a walk in the park, geared for the family; free. 5/29 at 2, a walk-and-talk about mushrooms and morels; free. Register at the Visitors Center 15 minutes ahead for each.

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4294; Staten Island: 718-816-5456.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 5/29, a City Walk in historic Dutch Brooklyn; meet at 10 a.m., token booth at front end of Church Ave. IND D-line stop. Take lunch, though restaurants are along the route (call 718-855-1466, nights before 10). $1.

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 5/24–5/26 at 7:35: vs. San Francisco; 5/27 at 7:35, 5/28 at 7:05 and 5/29 at 1:35: vs. San Diego; 5/30 at 1:35 and 5/31 at 7:35: vs. Los Angeles. $6–$11.

WRESTLING—Madison Square Garden (563-8300), 5/27 at 8. World Wrestling Federation matches. $9–$15.

KARATE—16th Annual Grand National Open at Gleason's Arena, 29 Front St. Brooklyn (718-797-2872). Competition in all classes, fighting forms, weaponry, and self-defense. 5/29 at 1 (eliminations); at 3 (finals). $10.

HORSE RACING—Belmont Spring Meeting, through 8/1 (718-641-4700). Daily except Tue.; post time, 1. $1.50, Grandstand; $5, Clubhouse. Featured: 5/25, Beaugay Handicap; 5/28, Red Smith Handicap; 5/29, Peter Pan; 5/30, Metropolitan Handicap.

CHILDREN

NANETTE BEARDEN CONTEMPORARY DANCE THEATRE—See ethnic rhythms, dance forms, contemporary jazz and tap, and "street" dancing performed by this noted dance company. 5/27 at 10:30 a.m. Davis Hall at CCNY, 133rd St. and Convent Ave. (690-6900). $3 (reserve).

JACK AND THE BEANSTALK—A musical version of the classic tale directed by Bill Wheeler. 5/28, 5/29 at 1. Wings Theatre, 112 Charlton St. at Greenwich St. (645-9630). $5.

STORY HOUR—Children, ages 4–8, can enjoy a special story hour. 5/26 at 4. Books of Wonder, 132 Seventh Ave. at 18th St. (989-3270). Free.

PUPPET SHOW—*A Day With Poodles the Clown* presented by Puppets to Go. 5/28, 5/29, at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3. (reserve).

STORY HOUR—A variety of stories and tales. Every Sun. at 11 a.m. Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Free.

THE WIZARD OF OZ—See the Frank Baum classic set to an original country-and-western musical score. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

THE PIED PIPER—A musical fantasy based on the classic fairy tale. 5/28, 5/29, 6/4, 6/5, 6/11, 6/12, and 6/18 at 1 and 3:30. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, N.Y. (516-599-1982). $5 (reserve).

TREASURE ISLAND—Pirates battle storms, jungles, ghost infested caves, and each other. Sat. and Sun., through 6/5 at 1. Arena Players Second Stage Theatre, 296 Route 109, East Farmingdale, L.I. (516-293-0674). $4.

SPECIAL EXHIBITS—Goldome Money Collection— A 70-piece exhibit that tells the behind-the-scenes story about paper money--how it once looked, why it changed, and what people thought about it when it was first introduced. Included in this rare collection is a $5 silver certificate, a Grover Cleveland $1,000 bill, a buffalo note, a legal tender note, fractional currency, and a $20 technicolor gold certificate; also, see 14 authentic presidential autographs from George Washington to Jimmy Carter and take a short-but-tricky trivia quiz accompanying the exhibit. Mon.–Fri., 9 a.m.–5, through 5/31. Federal Hall National Memorial Museum, Entrance Hall, 26 Wall St. (264-8711). Free . . . **Carnival of Toys—**Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 10/30 . . . Also, **City Play—**Traces the impact of play activities in New York City by incorporating and transforming the environment. Photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89; both exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5, Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1; families, $5.

LONG RUNNERS—13th Street Repertory Company: *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **The Little People's Theater Company:** Every Sat. and Sun. through 6/19; at 1:30: *Three Little Pigs;* at 3: *Red Riding Hood.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Party Center:** Every Sat. and Sun. at 1: *Cinderella,* plus a sing-along program; performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve) . . . **New Media Repertory Company:** Every Sat. at 3, through 6/4: *Alfred the Dragon;* a children's show with participation. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 5/28, 1–2:30: "Minibeasts"—Join Princess Belva on a safari to uncover small and amazing creatures; 5/29 at 2 and 3: "A Magic Show"—Marvel at the tricks of Steve Charney and his sidekick, Harry; both programs free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3165). 5/28, 1:30–3: "Scraps to Skyscrapers"—Explore Central Park's famous skyline and build a cityscape. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 5/23 at 4: "Mime Workshop," a program presented by Rafael Risemberg at **96th Street** branch, 112 E. 96th St. (289-0908) . . . 5/24 at 3:30: "Puppet Fun Shop," a demonstration of puppet styles from around the world at the **Aguilar** branch, 174 E. 110th St. (534-2930) . . . 5/24 at 4: "Create and Easy-to-Make Puppet," a workshop with Susan Delery Whedon at the **Tompkins Square** branch, 331 E. 10th St. (228-4747) . . . 5/25 at 4: "Shadow Puppetry and Storytelling," a program presented by Ron Sopyla at the **Bloomingdale** branch, 150 W. 100th St. (222-8030) . . . 5/25 at 4: "History of an American Dance," a dance workshop presented by Robert Crease and Judi Lefkowitz and the **Jefferson Market** branch, 425 Avenue of the Americas (243-4334) . . . 5/26 at 4: "The Poetry Project," a drawing workshop presented by Pat Hough at the **Ottendorfer** branch, 135 Second Ave. (674-0947). Most programs require advanc registration and are subject to change or cancellation

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54t St. (765-5904). 5/28 and 5/29 at 1 and 3: "Househol Puppet Creations"—Use spoons, plates, paperbags and cups to make puppets. Exhibits: "Nature Area"—Animals to observe."Pageant of Puppets"—Puppets marionettes, puppet films, and puppet art activities See puppets from Italy, marionettes from France shadow puppets from Thailand and the People's Re-public, and learn to use finger, rod, and hand puppets Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $ (weekends) and $1 (weekdays); children, $3 and $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madiso Ave. (605-5555; for groups, 605-5140); open 1 a.m.–6 daily except Mon. and holidays; Tue. to 9 Free. A hands-on environment with holograms an satellites, fiber optics and robotics to help the curiou of all ages discover how these devices and others aid u in retrieving, storing, and managing data. Also mee Gor-don, the talking robot, program a rock video. find out if you can recognize your own voice, an watch a show with 32 video projectors.

SOUTH STREET SEAPORT MUSEUM—213 Water St (669-9424). 5/28 at 2: "Coast Guard Helicopte Search and Rescue"—The U.S. Coast Guard will enact a dramatic helicopter search and rescue operatio at Pier 16. Free. Museum hours: 10 a.m.–5, daily; $5 adults; $4, seniors; $3, students; $2, children.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave (718-735-4400). 5/23 and 5/25 at 3:30: "Greenhous Treasure Hunt"; 5/26 at 3:15: "More Than Movies" 5/27 at 3: "Science Experiments"; 5/28 at 2: "Calabash Children's Diaspora Dance Theater"; 5/29 a 10:45 a.m.: "Skeleton Sketches"; 5/30: Special museum hours, 10 a.m.–5; at 2:30: "Animal Sound Receivers"; at 2: "Young Dancers in Repertory"; also, "Doctor Dimension and the Rulers of the Universe."—A exhibit in which children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Daily exhibits: "Sounds Around"—How humans hear and create sound, compliment an exploration of music and sounds from other cultures of the world. Musical instruments, sounds from nature, and noisy objects are examined. "Under Your Feet"—Children explore geology, crystals, minerals, and soil with microscopes. "Boneyard"—Skeletons and muscles of humans and animals are revealed to teach how bodies work. Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 5/28, 5/29 at 2 and 3: "Can We Live in Space?"—Learn about the physiological challenges of prolonged confinement during spaceflight. Free (with admission). Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory and its application; "Structures," a look at how natural forces support all kinds of structures. Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 5/28 at 2: "A Different View"—Visitors will use role playing and stories in a discussion about mental retardation. Special Exhibit: "What If You Couldn't?"—An exhibit that creates an environment in which the non-disabled public can learn more about the feelings of those with disabilities. The exhibit is divided into six stations including visual impairments, auditory impairments, physical handicaps, learning disabilities, emotional disturbances, and mental retardation. Museum hours: Wed.–Fri., 1–4; Sat.–Sun., 11 a.m.–5. $2.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). **Special program:** 5/24, 11 a.m.–noon and 1–2: "Child's Play/Fish Play"—Parents and young children can interact with small animals and enjoy toys, artifacts, books, puzzles, and a sand box. $5.50 (per person). Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 5/25: Rebecca Kane Group. 5/26: Veronica Nunn Group. 5/27: Jeremy Bacon Group. 5/28: Bill Charlap Group. 5/29: Lacey Green Group. 5/30: Wayne Francis Group. 5/31: Bruce Cox Group. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 5/29: Maynard Ferguson and High Voltage. 5/30: Bill Mays All-Stars. 5/31–6/1: Dave Valentin Quintet. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 5/28: Joanne Brackeen. 6/6–11: Kirk Lightsey. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 5/29: Benny Carter Quartet. 5/30: Hamiet Bluiett Telepathic Big Band. 5/31–6/5: The Jay McShann-Ralph Sutton Quartet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Every Fri. from 7–11: Sol Yaged and his Jazz All-Stars. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 5/27: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 5/28: Fiona Kennedy and Gerry Leahy. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 5/29, 31–6/5: Astrud Gilberto. 5/30: Les Paul Trio. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 5/25–28, 31–6/5: Sir Roland Hanna. Sets Tue.–Sat. at 9:30 and 11. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 5/25, 26: Hal Schaefer. 5/27, 28: Hal Schaefer Duo. 5/29: Lynn Bernstein. **Upstairs:** 5/27 at 8: James Lescene "One Man Band"; Mozart on Fifth in concert at 10; Lou Saposnick at 11:30. 5/28 at 8: Baronne and the Bon Bons; Cabaret featuring David Peaston and Thos Shipley at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 5/28: Pianist Lou Leux with Michael Moore on bass. 5/29, 30: Pianist Harry Connick, Jr. 5/31–6/4: Pianist Lou Leaux with Michael Moore. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 5/25: Remote Control with Jim Pugliese, Chris Cochrine, Tim Berne, and Anthony Coleman; Whooping Cranes. 5/26–29: Alex Chilton. 6/1: Fish and Roses, Antihem and Zozobra. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant with Enriquez "The Wildman" and his group featuring Kennwood Dennard, Alex Blake and Gerry Gonzales, every Tue.–Thu. from 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 6/11: Paul Cacia's New Age Jazz Orchestra in a musical tribute to Stan Kenton. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant. Jazz-pianist John Raney plays every Mon.–Tue. from 9–midnight. Pianist Skip Weinstock takes over on Wed. from 7–midnight and David Phillips/Skip Weinstock Trio play every Thu. 9–midnight, Fri.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 5/25: Benny and the Bashers. 5/26: The Rookies. 5/27: Rob Stones. 5/28: An American Band with Gary Silver. 5/29: Hellhounds. 5/30: Greg Stier; Straight Up. 5/31: The Ben-Wa Boys. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 5/25–29: McCoy Tyner. 5/30: Dakota Staton. 5/31–6/5: Terumasa Hino Quintet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/26–28: Arlene Smith and the Chantells. 6/3, 4: Billy Paul. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 5/25: The Ned Sublette Band; Little Frankie and the Premiers. 5/26: Empire State Soul Club. 5/27–29: Otis Rush. 5/30: Surreal McCoys. 5/31: Rough-House; Okie Dokie. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 5/30: "Salsa Meets Jazz" with Ray Barretto and his orchestra; Costa Brava with guest soloist Paquito D'Rivera. **Terrace:** Through 5/29: pianist Bill Mays with Peter Sprague on guitar, Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. 5/31–6/5: Bill Mays with Harvie Swartz on bass. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/29: trombonist Ray Anderson. 5/30: Mel Lewis and The jazz Orchestra. 5/31–6/5: Frank Morgan. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 5/25, 26: The Fringe with George Garzone, John Lockwood and Bob Gulotti. 5/27: Glen Alexander Band. 5/28: Rudi Berger Quintet. 5/29: Ned Gould, Tardo Hammer, Ben Wolf and Scott Napoli. 5/31: Pianist Olegario Diaz with Mauro Tortolero on harp. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set at 1 a.m. on Fri. and Sat. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 5/26–29: Jeff Segal and Second Sight. 5/30: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. Jazz, Tue.–Sun. from 9. **MC, V.**

T.G. WHITNEY'S—244 East 53rd St. (888-5772). New american restaurant with Kitt Moran/Mike Moran Trio every Sat. from 9:30–1:30 a.m. and Sun. from 8:30 –12:30 a.m. **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 5/28, 31–6/4: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 5/29: Comedienne Rita Rudner. 5/31–6/5: Comedian Emo Philips. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 5/25: "Comedy Break in the Wall Street Week" featuring Tim "Andre" Davis, Stu Silberberg, Julio Rodriquez, Wild Bill Drucker, and Jeffrey Howard. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/29: Comedians Tim Allen, Glenn Farrington, Max Dolcelli, Al Romero, John Joseph, Mike Eagan and Danny Curtis, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 5/30–6/5: Vic Henley, Bryan Regan, Billy Wynn, Glenn Farrington, John Joseph, Mike Saccone, and Danny Curtis. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 5/25: Comedian Terry Day and magician Imam. 5/26: Terry Day and magician Torkova. 5/27, 28: Comedian Rob Weinstein and magician Meir Yedid. 5/31: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/29: Jonathon Katz and Jimmy Tingle with Peter Fogel. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. **AE, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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NIGHTLIFE

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 6/12: Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/25, 26: Paulo Moura Quartet featuring Zeze Motta. 5/27: Tabou Combo. 5/28: Mikata. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Jay Leonhart. Through 5/28, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: Karen Akers. 5/25 at 11: Penny Arcade. 5/31–6/18, Tue.–Sat. at 9: Singer Mary Cleere Haran returns. **AE, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy*, a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DANNY'S SKYLIGHT ROOM—at the Grand Sea Palace, 346l W. 46th St. (265-8133). 5/25–28: Jazz singer/-tenor saxophonist Doug White. **AE, DC, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 5/25: C.J. Critt; Brewer and Vodnecar. 5/26: Black Tie; Greg Stickroth; Joey Khoury in *Kick Up Your Heels.* 5/27: Darrell Johnson; Ricky Ritzel in *A Man and A Piano Go to Hollywood.* 5/28: JQ and the Bandits; Jeff Loeffelhotz. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 5/25: Gene Ziegler with pianist Wes McAfee and John Loehrke on bass; Nancy Reed with pianist Roger Kellaway. 5/26: Barbara Lea with Wes McAfee. 5/28: Judy Kreston and David Lahm. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite - One More Time*, musical review featuring David Edwards, Suellen Estey, Roger Neil, and Barbara Scanlon, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 5/25, 31 at 8: Lynne Henderson, Marta Katz, Victoria Kress, John Fantasia, Jon Martinez, Doug Shearer, Joseph Jarvis and Richard Masciotra. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Montgomery, Plant and Stritch with *Make This City Ours Tonight,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 7/2: Bobby Short returns with Robbie Scott on drums and Beverly Peer on bass, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Singer-pianist Ann Hampton Callaway, Tue.–Sat. 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through May: Billy Kirsch and Bucky Calabrese, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.—Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 5/26: Carol McAllister Stevens. 5/27: Wallem and Tolan. 5/28: Gregori Grantham. 5/29: Jon Delfin. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 5/25: Anya Turner; Steve Gilden. 5/26: Rough Theater; Lina Koutrakos. 5/27: Heather MacRae; Bruce Hopkins. 5/28: Steve Hayes; Bruce Hopkins. 5/29, 30: Trinka, Burke and Ross. 5/31: *Life is Not the Movies* - revue; Trinka, Burke and Ross. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9–3 a.m.: Pianist Roy Bailey. Tue. from 9–3 a.m.: Victoria Shaw. Thu. and Sat. from 6–10: Pianist Berri Blair. Fri. from 6–10: Pianist Tug Wilson. Thu.–Sun. from 10–3: Pianist Jerry Scott. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Kurt Whiting. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., May 25

3:00/WNCN—Roger: Serenade for Flute, Violin, and Viola in D, Op. 77; **Gluck:** *Orpheo et Euridice;* **Handel:** Cto. Grosso in d, Op. 6, No. 6.

4:00/WNCN—Various: *Dance Music of he High Baroque;* **Wagner:** *Rienzi:* Ov.

WNYC—Pierné: *Cydalise.*

WQXR-AM/FM—Molter: Trumpet Cto. No. 2; **Delius:** "Florida" Suite.

5:00/WNCN—Brahms: Hungarian Dances, Nos. 1, 2, and 3; **Smetana:** *Ma Vlast:* "From Bohemia's Meadows and Forests."

6:00/WNCN—Sor: *Souvenir de Russie;* **Bach:** Preludes.

7:30/WNYC—Mahler: "Sym. of a Thousand."

8:00/WNCN—Copland: Sonata for Violin and Piano; **Reinagle:** Sonata for Piano in E.

8:05/WQXR-AM/FM—Beethoven: "Coriolan" Ov.; Sym. No. 2 in D.

9:00/WNCN—Dvorak: Piano Qt. in A, Op. 81; **Sibelius:** *Malinconia,* Op. 20; **Rossini:** "Grand" Ov.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

9:30/WNYC—Jacob: Sextet; **Rodrigo/Evans:** Cto. de Aranjuez.

Thur., May 26

3:00/WNCN—Schubert: Qt. No. 9 in g; **Beach:** Prelude and Fugue, Op. 81; **Wieniawski:** Polonaise Brillante in A, Op. 21.

4:00/WNCN—Vaughan Williams: "Norfolk" Rhapsody No. 1 in e; **C. Schumann:** 3 Romances, Op. 22.

WNYC—Persichetti: Sym. for Band.

WQXR-AM/FM—Chopin: Polonaise No. 7 in A-Flat, Op. 61.

5:00/WNCN—Holst: Suite in E-Flat, Op. 28, No. 1; **Chopin:** Introduction and Rondo, Op. 16.

6:00/WNCN—Parry: *Unwritten Tragedy:* Ov.; **Albéniz:** *Iberia:* Book 4, "Eritaña."

7:00/WQXR-AM/FM—"Ensembles of the Philharmonic." Martin Bookspan, host.

7:30/WNYC—Haydn: Sonata in E-Flat; **del Tedici:** *Virtuoso Alice;* **Saint-Saëns:** Etude en forme de valse.

8:00/WNCN—Beethoven: Sonata for Piano No. 30 in E, Op. 109; **Pierné:** Konzertstück for Harp, Op. 39; **Ysaye:** *Rêve d'Enfant,* Op. 14.

8:05/WQXR-AM/FM—Haydn: Sym. No. 96 in D, "The Miracle"; **Tchaikovsky:** *Francesca da Rimini,* Op. 32.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host. San Francisco Symphony Orchestra. Herbert Blomstedt, conductor. **Brahms:** Sym. No. 1 in c, Op. 68.

9:30/WNYC—Strauss: *Metamorphosen;* **Berg:** Lyric Suite.

Fri., May 27

3:00/WNCN—Shostakovich: Cto. for Piano No. 1 in c, Op. 35; **Telemann:** Qt. No. 3 in G; **Berners:** *Nicholas Nickelby:* Incidental Music.

4:00/WNCN—Handel: Trio Sonata for 2 Violins in g; **Butterworth:** *English Idylls.*

5:00/WNCN—Offenbach: *Vert-Vert:* Ov.; **Mozart:** Fantasia in c.

6:00/WNCN—Vivaldi: Cto. for 2 Mandolins and Stings in G; **Munrow:** *Music from the Time of Henry VIII.*

8:05/WQXR-AM/FM—Vivaldi: *L'Estro Armonico:* Cto. No. 2 in g; **Khachaturian:** Piano Cto.

8:30/WNYC—Mahler: *Das Klagende Lied;* **Holst:** *Hymns from the Rig Veda.*

9:00/WNCN—Schubert: Sym. No. 1 in D; **Leclair:** Sonata for Flute and Continuo in G, Op. 9, No. 7; **Chopin:** Mazurkas, Op. 24, Nos. 1, 2, and 4.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Kurt Masur, conductor. **Beethoven:** *Egmont:* Op. 84; Sym. No. 7 in A, Op. 92.

Sat., May 28

10:00 a.m./WNCN—Bach: Toccata in c; **Janácek:** *In the Mist;* **Liszt:** Polonaise No. 2 in E.

WNYC—Schubert: Impromptus; **Schumann:** Ov., Scherzo, and Finale.

10:04 a.m./WQXR-AM/FM—Mendelssohn: "Ruy Blas" Ov.; **Baston:** Recorder Cto. No. 2 in D.

11:00 a.m./WNCN—Haydn: Cto. for Oboe in C; **Bach:** Prelude and Fugue in E-Flat, "St. Anne."

WNYC—Rubinstein: *Don Quixote;* **Rimsky-Korsakov:** *Le coq d'or:* Suite.

11:04 a.m./WQXR-AM/FM—Bach: Brandenburg Cto. No. 4 in G; **Mozart:** Duo No. 2 in B-Flat for Violin and Viola; **Fauré:** *Pavane.*

12:00/WNCN—Mussorgsky: *Boris Gudounov,* "Symphonic Synthesis"; **Haydn:** Sonata for Piano No. 31 in A-Flat.

WNYC—Easdale: *The Red Shoes;* **Prokofiev:** Sym. No. 5.

1:00/WNCN—Bizet: Sym. in C; **Ravel:** *Miroirs:* "Oiseaux tristes."

1:04/WQXR-AM/FM—Carpenter: *Skyscapers.*

2:04/WQXR-AM/FM—The Lyric Opera of Chicago. **Gounod:** *Faust* (Shicoff, Gustafson, Ramey/Fournet).

5:00/WNCN—Caldara: Sonata for 2 Violins and Continuo, Op. 1, No 1; **Handel:** *Judas Maccabeus:* "Chorus" and "March."

5:04/WQXR-AM/FM—Ibert: Divertissement; **Chopin:** Andante Spinato and Grand Polonaise in E-Flat, Op. 22.

6:00/WNCN—Bach: *Well-Tempered Clavier:* Book 1, Preludes and Fugues, Nos. 17–21.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Vladimir Ashkenazy, conductor. **Scriabin:** *Reverie;* **Tchaikovsky:** Violin Cto. in D, Op. 35; **Shostakovich:** Sym. No. 6, Op. 54.

9:00/WNCN—Paganini: Cto. for Violin No. 3 in E; **Debussy:** *Marche écossaise;* **Wagner:** *Götterdämmerung:* "Immolation Scene."

Sun., May 29

10:00 a.m./WNCN—"Classic Guitar." **Paganini:** Grand Sonata for Guitar and Violin in A, Op. 39; **Rózsa:** Sonata for Guitar, Op. 42; **Giuliani:** Variations, Op. 7.

WNYC—Hummel: Grand Rondo Brillant, Op. 126; **Foote:** Suite for Strings; **Strauss:** Music for *Der Rosenkavalier.*

11:00 a.m./WNCN—Telemann: Ov. in e; **J. Strauss:** *Die Fledermaus:* Op. 363.

WNYC—Albeniz: *Iberia;* **Fauré:** *Shylock:* Op. 57; **Elgar:** *Falstaff.*

12:00/WNCN—Khatchaturian: *Gayne:* "Highlights"; **Stravinsky:** *4 Norwegian Moods.*

1:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor. **Britten:** *War Requiem,* Op. 66.

1:04/WQXR-AM/FM—Beethoven: Sym. No. 6 in F, "Pastorale"; **Ravel:** *Miroirs.*

3:00/WNCN—Liszt: Transcendental Etudes Nos. 7–9; **Caldara:** Sonata for 2 Violins and Continuo, Op. 1, No. 6; **Ponchielli:** *La Gioconda:* "Dance of the Hours."

3:04/WQXR-AM/FM—The New York Philharmonic. Klaus Tennstedt, conductor; violinist Pinchas Zukerman. **Bach:** Violin Cto. No. 2 in E; **Bartok:** Viola Cto.; **Dvorak:** Sym. No. 8 in G, Op. 88.

4:00/WNCN—Beethoven: Qt. No. 10 in E-Flat, Op. 74, "Harp"; **Ives:** Variations on "America."

5:00/WNCN—Byrd: *The Battell;* **Gounod:** Little Sym. for 9 Winds in B-Flat.

6:00/WNCN—Anonymous: Medieval Instrumental Music; **Poulenc:** Sextet for Piano and Wind Qt.

8:00/WNCN—Boccherini: Guitar Qt. in e; **Shostakovich:** *Age of Gold,* Op. 22.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Bellini:** *I Puritani* (Sutherland, Pavarotti, Cappuccilli, London Sym. Orch./Bonynge).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor. **Anonymous:** Three Sonatinas for Two Clarini; **Monteverdi:** *Dixit Dominus;* **Rameau:** Pièces en Concerts; **Telemann:** *The Canary-Bird Cantata;* **Bach:** Cantata: Aria.

Mon., May 30

3:00/WNCN—Spohr: Septet in a, Op. 147; **Telemann:** Cto. for Viola in G.

4:00/WNCN—Scheidler: Sonata for Guitar in D, Op. 21; **Gebauer:** Bassoon Trio in B-Flat, Op. 33, No. 3.

WNYC—Ravel: "Mother Goose" Suite.

WQXR-AM/FM—Khachaturian: *Spartacus.*

5:00/WNCN—Smetana: *From My Homeland;* **Mozart:** Rondo for Piano and Orch. in D.

6:00/WNCN—Borodin: Tarantella in D; **Mendelssohn:** *Songs Without Words,* Op. 102, Nos. 1–6; **Bach:** Prelude and Fugue.

7:30/WNYC—Barrios: Suite; **Haydn:** Piano Sonata No. 62 in E; **Beethoven:** String Qt. No. 7, Op. 59, No. 1.

Gould: *American Salute;* **Copland:** Cto. for Clarinet and Strings; **Sousa/Kay:** *Stars and Stripes.*

9:00/WNCN—Beethoven: Sym. No. 5 in c, Op. 67; **Sibelius:** Sonatine in E, Op. 67, No. 2.

Tue., May 31

3:00/WNCN—Suk: *Elegy,* Op. 23; **Piston:** *Incredible Flutist,* Suite.

4:00/WNCN—Vivaldi: Cto. per Flautino; **Telemann:** Sonata for Recorder and Continuo No. 11 in c.

WNYC—Tchaikovsky: "Bluebird" pas de deux.

Telemann: Cto. in D for 3 Horns and Strings; **Barber:** Adagio for Strings.

5:00/WNCN—Nadini: Sonata No. 1 in B-Flat; **Bach:** Trio Sonata for Organ No. 1 in E-Flat.

6:00/WNCN—Paganini: Sonata Concertate for Violin and Guitar in A; **Brahms:** Waltzes, Op. 38.

7:30/WNYC—New Jersey Symphony Orchestra. Hugh Wolff, conductor. **Debussy:** Images No. 2, "Iberia"; **Jaffe:** 4 Images for Orch.; **Beethoven:** Piano Cto. No. 5, "Emperor."

8:00/WNCN—Cutting: *Greensleeves;* **Liszt:** Fantasia in Hungarian Folk Tunes.

8:05/WQXR-AM/FM—Beethoven: Piano Cto. No. 3 in c, Op. 37; **Schubert:** Polonaise in B-Flat for Violin and Orch.

9:00/WNCN—Mozart: Cto. for Clarient in A; **Debussy:** *Images, Book 2.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Klaus Tennstedt, conductor; cellist Paul Tortelier. **Tchaikovsky:** Variations on a Roccoco Theme for Cello and Orch., Op. 33.

TELEVISION
LISTINGS

COMPILED BY TONY COOK

Weekdays, MAY 25–27 and 30–31

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WWOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *Take Charge!*
H Tue.: *Courage*
M Thu.: **Movie:** *Oh, Men! Oh, Women!*
S Fri.: *Shelley Duvall's Tall Tales & Legends*
Mon.: **Movie:** *Starchaser*
Tue.: *My Swedish Bombshell*

6:30 a.m.
2 News
4 *Before Hours*
5 *He-Man*
9 *Zoobilee Zoo*
11 *Spiral Zone*
13 *New Jersey News* (except Mon.)
Mon.: *Body Watch*
H Wed.: *In Search of the Wow Wow*
Thu.: *The Woman Who Willed a Miracle*
Tue.: *In Search of the Wow Wow*
M Wed.: **Movie:** *Stage Door*
Mon.: **Movie:** *The Gods Must Be Crazy*
S Tue.: **Movie:** *Gulliver's Travels*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Woody Woodpecker*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Smurfs*
13 *Sesame Street*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Fri.: *Paddington's Birthday Bonanza*
Mon.: *Paddington's Birthday Bonanza*
M Fri.: **Movie:** *Call of the Wild*
Tue.: *Comedy Experiment*
S Fri.: *Mom and Dad Can't Hear Me*

7:30 a.m.
5 *Flintstones*
9 *Jetsons*
11 *Jem*
21 *Homestretch*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Seabert*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Seabert*
M Thu.: **Movie:** *Love Me Tender*
Tue.: **Movie:** *Gospel*

8:00 a.m.
5 *Bugs and Porky*
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *The Mosquito Coast*
Thu.: **Movie:** *Million Dollar Mystery*
Fri.: **Movie:** *Games Mother Never Taught You*
Mon.: **Movie:** *Rappin'*
Tue.: **Movie:** *2010*
M Wed.: **Movie:** *What's Up Doc?*
S Wed.: **Movie:** *The Trip to Bountiful*
Thu.: **Movie:** *Jennifer's Journey*
Fri.: **Movie:** *2010*
Mon.: *Jennifer's Journey*
Tue.: **Movie:** *Pretty in Pink*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Fri.: **Movie:** *Song Without End*
Mon.: **Movie:** *Sheena*
S Thu.: **Movie:** *Gulliver's Travels*
Mon.: **Movie:** *Institute for Revenge*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *Leave It to Beaver* (except, Mon.)
Mon.: *Donald Duck*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Little Rascals*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Thu.: **Movie:** *My Friend Flicka*
Tue.: **Movie:** *The Great Santini*

9:30 a.m.
2 *Divorce Court*
5 *I Love Lucy* (except Mon.)
9 *Carol Burnett*
11 *Benson*
31 *Body Electric*
H Thu.: **Movie:** *The Mission*
Fri.: **Movie:** *Just Between Friends*
Mon.: **Movie:** *They Still Call Me Bruce*
M Wed.: **Movie:** *Big Trouble in Little China*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy* (except Mon.)
Mon.: *Ranger's Guide to Nature*
7 *Sally Jessy Raphaël*
9 *Marcus Welby, M.D*
11 *Twilight Zone*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *American Anthem*
Tue.: **Movie:** *The Mosquito Coast*
S Wed.: **Movie:** *The Train Robbers*
Thu.: **Movie:** *Lady L*
Fri.: **Movie:** *Lust for Life*
Mon.: **Movie:** *36 Hours*
Tue.: **Movie:** *Invitation to the Dance*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched* (except Mon.)
7 *Jeopardy II*
11 *Best Talk in Town*
31 Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Globewatch*
Tue.: *State of the Arts*
M Thu.: **Movie:** *Amazing Grace and Chuck*
Mon.: **Movie:** *Amazing Grace and Chuck*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Dukes of Hazzard* (except Mon.)
Mon.: *Adventure in Satan's Canyon*
7 *Who's the Boss?*
9 *People Are Talking*
11 *White Shadow*
31 Wed.: *Business of Management*
Thu.: *All About TV*
Fri.: *How Then Shall We Live*
Mon.: *Body Pulse*
Tue.: *Broadway Magazine*
H Mon.: **Movie:** *Back to School*
M Fri.: **Movie:** *Lifeboat*
Tue.: **Movie:** *Reveille With Beverly*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
31 Wed.: *Business File*
Thu.: *Adam Smith*
Mon.: *World Beat*
Tue.: *Body Watch*
H Fri.: *TV Around the World*
M Wed.: **Movie:** *Buffalo Bill*

11:35 a.m.
S Wed.: **Movie:** *Return of the Jedi*
Tue.: **Movie:** *Outside Chance*

NOON
2 News
4 *Super Password*
5 *Starsky & Hutch* (except Mon.)
Mon.: **Movie:** *Follow Me Boys* (1966). Fred MacMurray.
7 *Ryan's Hope*
9 News
11 Wed.: **Movie:** *The Hurricane* (1937)
Thu.: **Movie:** *The Hunter* (1980)
Fri.: **Movie:** *Gentlemen Prefer Blondes* (1953). Marilyn Monroe.
Mon.: **Movie:** *Rally 'Round the Flag Boys* (1959). Joanne Woodward.
Tue.: **Movie:** *Fatso* (1980). Dom DeLuise.
31 Wed.: *America's Black Forum*
Thu.: *Economics U.S.A.*
Fri.: *Hometime*
Mon.: *Oil*
Tue.: *The Ring of Truth*
H Wed.–Fri.: *Philip Marlowe, Private Eye*
Tue.: **Movie:** *Clinton and Nadine*
S Thu.: **Movie:** *Pretty in Pink*
Fri.: **Movie:** *My Demon Lover*
Mon.: **Movie:** *Footloose*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
31 Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works*
M Thu.: **Movie:** *Comedy Experiment*
Mon.: **Movie:** *Ishtar*
Tue.: **Movie:** *The Man From Snowy River*

1:00
4 *Days of Our Lives*
5 *Hour Magazine* (except Mon.)
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: The Black Tower*
Thu.: *Moments in Time*
Fri.: *Documentary Is*
Mon.: *This Honorable Court*
Tue.: *Masterpiece Theatre: Lord Mountbatten*
H Wed.: **Movie:** *The Spiral Staircase*
Thu.: **Movie:** *Funny Girl*
Fri.: **Movie:** *Light of Day*
Mon.: **Movie:** *Moonlight*
M Wed.: **Movie:** *Lovesick*
Thu.: **Movie:** *Heaven Can Wait*
Fri.: **Movie:** *The Swarm*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
S Tue.: *Comedy Spotlight*

1:35
S Fri.: **Movie:** *Union Depot*

2:00
2 *As the World Turns*
4 *Another World*
5 *Thundercats*
7 *One Life to Live*
9 *Newlywed Game*
11 *Heathcliff*
31 Wed.: *Madeleine Cooks*
Thu.: *Conserving America*
Fri.: *America*
Mon.: *Mechanical Universe*
Tue.: *Playing Shakespeare*
H Tue.: **Movie:** *American Anthem*
S Wed.: **Movie:** *Banning*
Thu.: **Movie:** *Campus Man*
Mon.: **Movie:** *Back to School*

2:30
5 *Bugs & Porky*
9 *Dating Game*
11 *Scooby Doo*
13 *French Chef*
31 Wed.: *Creative Living*
Fri., Mon.: *This Old House*
H Wed.: **Movie:** *Return of the Jedi*
Mon.: *Letters Home From Vietnam*
M Mon.: **Movie:** *Indiana Jones and the Temple of Doom*
Tue.: **Movie:** *Will Success Spoil Rock Hunter?*
S Tue.: **Movie:** *Wonderland Cove*

3:00
2 *Guiding Light* (except Mon.)
Mon.: **Basketball:** NBA Playoff Game (concludes at 5:30, approx.)
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Ghostbusters*
13 *Madeleine Cooks* (except Wed.)
Wed.: *Pizza Gourmet*
21 *Mister Rogers*
31 *Square One TV*
H Fri.: **Movie:** *Walk Like a Man*
M Wed.: **Movie:** *Sweet Dreams*
Thu.: **Movie:** *The Gods Must Be Crazy*
Fri.: **Movie:** *Brother, Can You Spare a Dime?*
S Fri.: *Mom and Dad Can't Hear Me*

3:30
5 *Real Ghostbusters*
11 *Tom and Jerry*
13 *Frugal Gourmet*
21 *Sesame Street*
31 *Video Music Box*
H Thu.: *The Woman Who Willed a Miracle*

4:00
2 *Superior Court* (except Mon., Tue.)
Tue.: *Schoolbreak*
4 *Donahue*
5 *Ducktales*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*

G.I. Joe
Sesame Street (except ed.)
Wed.: *Wonderworks*
Mon.: **Movie:** *Funny rl*
Tue.: **Movie:** *Warriors the Wind*
Tue.: **Movie:** *eedway*
Wed.: *Huckleberry n*
Thu.: **Movie:** *lliver's Travels*

Fri.: *Shelley Duvall's Tall Tales & Legends*
Mon.: *Jennifer's Journey*
Tue.: **Movie:** *Gulliver's Travels*

4:30
2 *People's Court* (except Mon., Tue.)
5 *Double Dare*
11 *Transformers*
21 *Reading Rainbow*
31 Wed.: *Innovation*
Thu.: *The New Literacy* (cc)

Fri.: *To Your Health*
Mon.: *America Today*
Tue.: *Make Yourself at Home*
H Thu.: **Movie:** *Reunion at Fairborough*
Fri.: **Movie:** *Daffy Duck's Movie*
M Mon.: **Movie:** *Big Trouble in Little China*
S Mon.: **Movie:** *Starchaser*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 Wed.–Fri.: *T.J. Hooker*
Mon., Tue.: *Hawaii Five-O*
11 *Little House on the Prairie* (except Mon.)
Mon.: **Movie:** *Sands of Iwo Jima* (1949)
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *The Collectors*
Thu.: *American Interests*
Fri.: *The Addicted Brain*
Mon.: *Looking East*
Tue.: *Body Electric*
H Wed.: **Movie:** *The Peanut Butter Solution*
M Wed.: *Crazy About the Movies:* "Elvis"
Thu.: **Movie:** *The Jazz Singer*
Fri.: **Movie:** *Laura*
S Fri.: *Tucker and the Horse Thief*

5:30
2 News
5 *Too Close for Comfort*
13 *Reading Rainbow* (except Mon.)
Mon.: *Memorial Day*
31 *City Comment*
M Tue.: *Comedy Experiment*
S Thu.: *Jennifer's Journey*
Tue.: *Tucker and the Horse Thief*

5:45
13 Mon.: *Reading Rainbow*
31 *News From City Hall*
H Tue.: **Movie:** *Mission*

Weeknights, MAY 25–27 and 30–31

WED., MAY 25

00
4 7 News
Three's Company
Magnum, P.I.
Webster
Degrassi Junior High
Bodywatch: "Cocaine." n examination of caine's impact on the ain and how the drug nstricts blood vessels d speeds up the artbeat.
Italian programming oncludes at 8)
Movie: *The Man From owy River*
Movie: *The Trip to ountiful*

30
Family Ties
News
The Jeffersons
New Jersey News
Nightly Business Report
Movie: *The Gospel ccording to Vic*

:00
4 5 News
Jeopardy
$100,000 Pyramid
Cheers
Nightly Business Report
Contact: Long Island

:30
Wheel of Fortune
We Got It Made
Current Affair
Hollywood Squares
Baseball: Mets vs. an Francisco (concludes 10:30, approx.)
News
MacNeil/Lehrer
World of Survival

:00
Smothers Brothers omedy Hour
Aaron's Way
Movie: *The Long Hot ummer* (1978). Cybill hepherd.
Growing Pains
Hill Street Blues
Hollywood Legends: Natalie Wood." The ascinating career of ctress Natalie Wood—canning four decades rom child star to uperstar—is featured in his special; includes film lips and interviews with lizabeth Taylor, Bette avis, and Elia Kazan.
Dark Shadows
Movie: *The Mosquito oast*
Movie: *Running cared*
Movie: *A Place for Veeping*
S *Brothers*

8:30
7 *Head of the Class*
13 *Metroline:* "Homeport." Examines the dangers of establishing a base for ships carrying nuclear weapons near Staten Island.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 *Jake & the Fat Man*
4 *Molly Dodd*
7 *Hooperman*
11 **Movie:** *Bad Boys* (1983). Sean Penn.
13 *American Playhouse:* "Land of Little Rain." A dramatization of two crucial years in the life of American writer Mary Austin.
21 *An Ocean Apart*
31 *Murder of a Moderate Man*
S **Movie:** *The Men's Club*

9:30
4 *Cheers*
7 **Special:** *A Royal Gala*
N **Movie:** *Tea and Sympathy*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 News
13 *California Primary Debate*
21 *Paul Simon Special.* Charles Grodin, Chevy Chase, Lily Tomlin, and Art Garfunkel join Simon in this 1977 comedy and music special.
31 *The Addicted Brain*
H *The Hitchhiker*
M **Movie:** *Creepshow 2*

10:30
9 News
31 *Broadway Magazine*
H *On Location*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *The Street*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
S **Movie:** *Lady Chatterley's Lover*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *TV Classics: Beat the Clock*
H **Movie:** *Burglar*
M **Movie:** *Sorority House Massacre*

11:35
2 *Adderly*

MIDNIGHT
7 **Movie:** *Crime of Innocence* (1985). Andy Griffith.
11 *Star Trek*
13 *Declarations of Independents*
21 *Nightly Business Report*
N **Movie:** *A Great Wall*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Nova:* "The Magic of Special Effects"

12:45 a.m.
2 **Movie:** *Doctors' Private Lives* (1978). John Gavin.

12:50 a.m.
S **Movie:** *Kiss of the Spider Woman*

12:55 a.m.
M **Movie:** *Reform School Girls*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:15 a.m.
H **Movie:** *Wimps*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Can You Be Thinner?*
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
2 News

2:25 a.m.
7 **Movie:** *Rosebud* (1975). Peter O'Toole.

2:30 a.m.
5 **Movie:** *The Miniskirt Mob* (1968). Jeremy Slate.
11 *Focus on Success*
13 *Profiles of Nature*

2:35 a.m.
M **Movie:** *Cobra*

2:55 a.m.
H **Movie:** *O.C. and Stiggs*
S **Movie:** *Highlanders*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Block Busters* (1944). Leo Gorcey.
13 *Nature*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:05 a.m.
M **Movie:** *The First Nudie Musical*

4:15 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *Ben Casey*
7 *Avengers*
11 *Twilight Zone*
13 *An Ocean Apart*

4:45 a.m.
5 *I Love Lucy*

4:50 a.m.
H **Movie:** *Omega Syndrome*
S *It's Garry Shandling's Show*

5:00 a.m.
11 *Focus on Success*

5:20 a.m.
S *Brothers*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*

5:50 a.m.
S **Movie:** *Return of the Jedi*

THU., MAY 26

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch*
31 Italian programming (concludes at 8)
S **Movie:** *From Noon Till Three*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
H *History of Tennis*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
M **Movie:** *The Great Santini*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H **Movie:** *Million Dollar Mystery*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *Defiance* (1968). Jan Michael Vincent.
7 *Max Headroom*
9 **Special:** *America Hurts: The Drug Epidemic*
11 *Hill Street Blues*
21 *Wild America*
31 *Dark Shadows*
N **Movie:** *Floating Weeds*
S **Movie:** *Campus Man*

8:30
4 *A Different World*
13 *Currents*
21 *This Old House*
31 *Eastenders*

9:00
2 **Movie:** *Nairobi Affair* (1984). Charlton Heston.
4 *Cheers*
7 *Hotel*
9 *Morton Downey Show*
11 **Movie:** *Hustle* (1975). Burt Reynolds.
13 *All American High.* A humorous look at life at Torrance High School, a middle-class suburban school in California.
21 31 *Mystery!: The Black Tower*
H **Movie:** *Opposing Force*
M **Movie:** *Amazing Grace and Chuck*

9:30
4 *Night Court*

10:00
4 *L.A. Law*
5 9 News
7 *News Special*
13 *Channel Crossings*
21 *The Sandbaggers*
31 *Tenko*
N **Movie:** *An American in Paris*
S **Movie:** *Steele Justice*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *America Undercover*
M *Comedy Experiment*

11:20
13 *Time Code.* A compilation of experimental video works by independent producers from seven countries.

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Bless Me Father*
M **Movie:** *Warrior Queen*

11:35
2 *Night Heat*

11:45
S **Movie:** *Pretty in Pink*

MIDNIGHT
7 **Movie:** *The Daughters of Joshua Cabe* (1972). Buddy Ebsen.
11 *Star Trek*
21 *Nightly Business Report*
H *On Location*
N **Movie:** *Femmes de Personne*

12:25 a.m.
13 *Fire in the East: A Portrait of Robert Frank*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Hollywood Legends*

12:45 a.m.
2 **Movie:** *Side by Side* (1987). Danny Thomas.

12:50 a.m.
M **Movie:** *Slammer Girls*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
H **Movie:** *Valet Girls*

1:25 a.m.
S **Movie:** *Mrs. Barrington*

1:30 a.m.
4 7 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 *Credit Time Bomb*
7 **Movie:** *Who'll Save Our Children?* (1978). Shirley Jones.
9 *Home Shopping Overnight*
11 *Twilight Zone*

2:05 a.m.
2 News

2:15 a.m.
M **Movie:** *Knightriders*

2:25 a.m.
H **Movie:** *Highlander*

2:30 a.m.
5 **Movie:** *The Bat People* (1974). Stewart Moss.
11 *Keys to Success*
13 *Profiles of Nature*

2:55 a.m.
S **Movie:** *Lookin' to Get Out*

3:00 a.m.
4 *Hit Squad*

TELEVISION

11 *Lifestyles of the Rich and Famous*
13 *Adventure*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
7 *Branded*
11 **Movie:** *Come Out Fighting* (1945). Leo Gorcey.
13 *Innovation*

4:20 a.m.
H **Movie:** *Hour of the Assassin*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
13 *Pride of Place*

4:40 a.m.
S **Movie:** *Caged Heat*

4:45 a.m.
M **Movie:** *Sheena*

5:00 a.m.
5 *I Love Lucy*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Metroline*

5:55 a.m.
H *History of Tennis*

FRI., MAY 27

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* “Stifle That Sneeze.” A look at the latest studies on allergies and ways to control them—with and without drugs.
31 Italian programming (concludes at 8)
H **Movie:** *Lucas*
S **Movie:** *2010*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
M **Movie:** *Airplane II: The Sequel*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. San Diego (concludes at 10:30, approx.)
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Beauty and the Beast*
4 *Bloopers and Practical Jokes*
5 **Movie:** *Northwest Passage* (1940). Spencer Tracy.
7 *Perfect Strangers*
11 *Hill Street Blues*
21 *Nature*
31 *Washington Week in Review*
H **Movie:** *The Secret of My Success*
M **Movie:** *The Fly*
N **Movie:** *Gun Crazy*
S **Movie:** *My Demon Lover*

8:30
7 *Full House*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 **Special:** *Irving Berlin's 100th Birthday Celebration*
4 *Sonny Spoon*
7 *Mr. Belvedere*
11 **Movie:** *Hurricane* (1979). Jason Robards.
13 *Great Performances: Laurence Olivier.* Part I of a 2-part interview featuring one of the world's greatest actors.
21 *Comrades:* “Soldier boy.” Focuses on a recruit's life inside a Soviet army barracks.
31 **Movie:** *Doctor Who*

9:30
7 *I Married Dora*
M **Movie:** *The Fly* (1986)
N **Movie:** *'Round Midnight*
S *Comedy Club Network*

10:00
4 *Miami Vice*
5 News
7 *20/20*
21 *The Unknown Soldier.* Presents the life stories of six American serviceman who never returned home from W. W. II.; includes a history of the Tomb of the Unknown Soldier at Arlington National Cemetery.
H **Movie:** *Light of Day*
S *It's Garry Shandling's Show*

10:30
9 News
13 **Movie:** *A Voyage Round My Father* (1982). Laurence Olivier, Alan Bates. Beautiful television film, splendidly adapted from the John Mortimer play, about the loving relationship of a father and son; stunning performances.
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
21 *How Far Home: Veterans After Vietnam.* Award-winning film presenting an inspiring portrait of the post-war life of the Vietnam veteran.
31 *World TV Presents* (Chinese programming)
S *Hard Knocks*

11:10
M **Movie:** *River's Edge* (cc)

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Washington Week*
S **Movie:** *P.O.W.—The Escape*

11:35
2 **Movie:** *Meatballs, Part II* (1984). Richard Mulligan.

11:50
H **Movie:** *Back to School*

MIDNIGHT
7 **Movie:** *Sisters* (1973). Margot Kidder.
11 *Star Trek: The Next Generation*
13 *You Gotta Have Art*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
N **Movie:** *My Best Friend's Girl*

12:30 a.m.
4 *David Letterman*
5 *9 to 5*
9 *Entertainment Tonight*
21 **Movie:** *Ballad of a Soldier* (1960). Vladimir Ivashow. Wonderful love story about a Russian soldier on leave during W. W. II, who meets and falls in love with a country girl; stunning cinematography.

12:50 a.m.
M **Movie:** *Caged Heat*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Runaway With the Rich and the Famous*
13 *Monty Python*
S **Movie:** *Sex Appeal*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*
H **Movie:** *Eat and Run*

1:40 a.m.
7 News

1:45 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
5 *New Answers to Hair Loss*
9 *Home Shopping*
11 *Dempsey and Makepeace*

2:10 a.m.
7 **Movie:** *Hero's Island* (1962). James Mason.

2:15 a.m.
M **Movie:** *Black Venus*

2:20 a.m.
2 *Win, Lose, or Draw*

2:30 a.m.
4 News
5 **Movie:** *The Zombies of Sugar Hill* (1974). Robert Quarry.
13 *Profiles of Nature*
S **Movie:** *Dangerously Close*

2:50 a.m.
2 **Movie:** *The Candy Snatchers* (1974). Ben Piazza.

3:00 a.m.
4 *Wil Shriner Show*
11 **Movie:** *Follow the Leader* (1944). Joan Marsh.
13 *American Playhouse: The Land of Little Rain*
H **Movie:** *Dream Lover*

3:55 a.m.
M **Movie:** *Vendetta*

4:00 a.m.
4 *Hit Squad*
13 *All American High*

4:10 a.m.
7 **Movie:** *Lois Gibbs and the Love Canal* (1982). Marsha Mason.
S *Brothers*

4:15 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*

4:40 a.m.
S **Movie:** *Tucker and the Horsethief*

4:50 a.m.
2 *Newsmakers*
5 *I Love Lucy*
H **Movie:** *The Secret of My Success*

5:00 a.m.
4 *New Record Guide*
11 *U.S. Farm Report*
13 *Beaubourg Behemoth Meets Mona Lisa*

5:25 a.m.
M **Movie:** *Stewardess School*

5:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
11 News

MON., MAY 30

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 **Movie:** (continued from 5 p.m.)
21 *Bodywatch*
31 Italian programming (concludes at 8)

6:15
13 *Degrassi Junior High*

6:30
5 *Family Ties*
7 News
21 *Nightly Business Report*
H **Movie:** *Walk Like a Man*
M **Movie:** *Return of the Fly*
S **Movie:** *Institute for Revenge*

6:45
13 *Memorial Day*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *Bon Voyage* (1962). Fred MacMurray.
7 **Baseball:** Teams to be announced (concludes at 11, approx.)
9 *Evening Magazine*
11 **Movie:** *The Green Berets* (1968). John Wayne.
21 *Adventure*
31 *Dark Shadows*
H **Movie:** *Stand by Me*
M **Movie:** *Amazing Grace and Chuck*
N **Movie:** *Trouble in Mind*
S **Movie:** *Back to School*

8:30
2 *Designing Women*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *Stranded* (1986). Loni Anderson.
9 *Morton Downey Show*
13 *An Ocean Apart*
21 *Palace of Dreams*
31 *Playing Shakespeare:* “Set Speeches and Soliloquies.” The importance of the actor's ability to reach out and involve the audience in soliloquy.

9:30
2 *Eisenhower & Lutz*
H **Movie:** *Omega Syndrome*

10:00
2 **Special:** *Film Institute Salute to Jack Lemmon*
5 9 News
13 *Moyers: Joseph Campbell*
31 *Poldark*
M **Movie:** *Ishtar*
N **Movie:** *Fearless Vampires*
S **Movie:** *Footloose*

10:40
21 *Keep It in the Family*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 *Oxbridge Blues*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *On Location*

11:30
4 *Best of Carson*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
21 *TV Classics*

11:35
2 *Hunter*

11:50
M **Movie:** *Indiana Jones and the Temple of Doom*

MIDNIGHT
7 **Movie:** *Memorial Day* (1983). Mike Farrell.
11 *Star Trek*
13 *Mystery!: The Black Tower*
21 *Nightly Business Report*
H **Movie:** *Extreme Prejudice*
N **Movie:** *Big Deal on Madonna Street*
S **Movie:** *Highlanders*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Comrades*

12:45 a.m.
2 **Movie:** *The Jigsaw Man* (1984). Michael Caine.

1:00 a.m.
5 *American Leprosy Mission*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:30 a.m.
4 11 News
13 *MacNeil/Lehrer*
21 *How Far Home: Veterans After Vietnam*

1:50 a.m.
7 News
H **Movie:** *Hour of the Assassin*
M **Movie:** *Body Double*

2:00 a.m.
4 *Wil Shriner Show*
5 *I Love Lucy*
9 *Home Shopping*
11 *Celebration of Caring*
S **Movie:** *Lady Chatterley's Lover*

2:05 a.m.
2 News

2:20 a.m.
7 **Movie:** *Winchester .7* (1967). Tom Tryon.

2:30 a.m.
5 **Movie:** *The Vampire Lovers* (1974). Peter Cushing.
11 *Keys to Success*
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Mr. Muggs Rides Again* (1945)
13 *Nova*

3:25 a.m.
H *Philip Marlowe, Privat Eye*

3:30 a.m.
4 *Matchmaker*

3:50 a.m.
M **Movie:** *Hard Ticket to Hawaii*
S **Movie:** *Lust for Life*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:20 a.m.
5 *I Love Lucy*
H **Movie:** *Stand by Me*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *Masterpiece Theatre: Lord Mountbatten*

4:50 a.m.
5 **Movie:** *I Love Lucy*

5:00 a.m.
11 *Focus on Success*

5:30 a.m.
4 *New Wilderness*
M **Movie:** *Sorority House Massacre*

TUE., MAY 31

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch*
31 Italian programming
M **Movie:** *Legal Eagles*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
S *My Swedish Bombshell*

7:00
2 4 5 News
7 *Jeopardy*

$100,000 Pyramid
Cheers
Nightly Business Report
Contact: Long Island
Movie: *Pretty in Pink*

30
Wheel of Fortune
She's the Sheriff
Current Affair
Hollywood Squares
Barney Miller
News
MacNeil/Lehrer
World of Survival

00
To be announced
Matlock
Movie: *Mr. Hobbs*
ikes a Vacation (1962).
mes Stewart.
Who's the Boss?
Evening Magazine
Movie: *The Vietnam*
ory (1987)
Nova
Dark Shadows
Movie: *Clinton and*
'adine
Movie: *Creepshow 2*
Movie: *The Flaxfield*

8:30
7 *Perfect Strangers*
9 *Entertainment Tonight*
13 *Innovation*
31 *Eastenders*

9:00
2 **Movie:** *Kiss Me Goodbye* (1982). Sally Field.
4 **Movie:** *The High Price of Passion* (1986). Richard Crenna.
7 *Moonlighting*
9 *Morton Downey Show*
13 *Nova*
21 *Smithsonian World*
31 *The Prisoner*
S **Movie:** *Outrageous Fortune*

9:30
M **Movie:** *River's Edge*

10:00
5 9 11 News
7 **Special:** *Liza Minnelli—Triple Play.* Guests include Ryan O'Neal, John Rubinstein, and Louis Gosssett Jr.
13 *Frontline*
21 *Four Lives*
31 *Open All Hours*
H *America Undercover*
N **Movie:** *Knife in the Water*

10:30
11 **Baseball:** Yankees vs. Oakland (concludes at 1 a.m.)
31 *Two Ronnies*

11:00
2 4 7 News
5 *M*A*S*H*
9 *The Street*
13 *Intercom*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H **Movie:** *The Mosquito Coast*
S *Comedy Spotlight*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
21 *TV Classics: Giant Step*
M **Movie:** *The First Nudie Musical*

11:35
2 *Diamonds*

MIDNIGHT
7 **Movie:** *Intimate Strangers* (1977). Dennis Weaver.
13 *Adventure*
21 *Nightly Business Report*
N **Movie:** *The Quiet Earth*
S **Movie:** *Lookin' to Get Out*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Adventure*

12:45 a.m.
2 **Movie:** *St. Helens* (1981). Art Carney.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:05 a.m.
H **Movie:** *O.C. Stiggs*

1:10 a.m.
M **Movie:** *Fast-Walking*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:50 a.m.
S **Movie:** *Caged Heat*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Can You Be Thinner?*
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
2 News

2:25 a.m.
7 **Movie:** *Royal Flash* (1975)

2:30 a.m.
5 **Movie:** *McMillan: The Deadly Cure* (1975).
11 *Focus on Success*
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Mr. Muggs Steps Out* (1943)
13 *Comet Halley*
H **Movie:** *Dream Lover*

3:10 a.m.
M **Movie:** *Running Scared*

3:15 a.m.
S **Movie:** *Sex Appeal*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*

4:45 a.m.
S **Movie:** *Wonderland Cove*

4:50 a.m.
H **Movie:** *Fast Times at Ridgemont High*

5:00 a.m.
M **Movie:** *The Fly*

Weekend, MAY 28–29

SAT., MAY 28

:00 a.m.
Weight Loss
New York Views
Comic Strip
Christian Science
Ionitor
Excercise With Billie
Movie: *J. Edgar*
Ioover

:30 a.m.
Patchwork Family
Fight Back
Sylvanian Family
Wild Kingdom
Planet of the Apes
New Jersey News

:45 a.m.
Movie: *Return of the*
:di

:00 a.m.
Kidsongs
Star Com
Uncle Waldo
Bravestarr
Comrades
Sesame Street
Movie: *Buffalo Bill*

:30 a.m.
Young Universe
Hickory Hideout
Sybervision
King Leonardo
Bravestarr

:00 a.m.
Furrytail Theater
Gummi Bears
World Tomorrow
Little Clowns
Visionaries
Adam Smith
Sesame Street
S **Movie:** *Rogue Cop*

:30 a.m.
Muppet Babies
Smurfs
Get Smart
Pound Puppies
Bugs & Daffy
Captain Power
Wall $treet Week
Movie: *The Proud*
Dnes

:00 a.m.
McCreary Report
My Pet Monster

9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *Wonderworks*
H **Movie:** *Under the Rainbow*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *Great Weekend*
11 *Soul Train*
13 *Firing Line*
21 *Hollwood Legends*
31 *Body Electric*
M **Movie:** *Close Encounters of the Third Kind*
S **Movie:** *Heller in Pink Tights*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
31 *State of the Arts*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Dukes of Hazzard*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown*
21 *From a Country Garden*
31 *Video Music Box*
H **Movie:** *A Friend in Deed*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*
H *Philip Marlowe, Private Eye*

NOON
2 *Storybreak*
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-Ups*
9 *Big Foot: Monster Truck*
11 Women's Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *The Gods Must Be Crazy*

12:30
4 *I'm Telling*
7 *Health Show*
21 *This Old House*
H **Movie:** *Three Amigos!*
M **Movie:** *Legal Eagles*

1:00
2 **Movie:** *The Godchild* (1974). Jack Palance.
4 *Fight Back*
5 **Movie:** *The Glass Slipper* (1955). Leslie Caron.
7 **Golf:** Memorial Tournament
9 *Baretta*
11 *Twilight Zone*
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)

1:30
4 *Countdown to '88*
11 *Indianapolis 500 Festival Parade*
13 *Make Yourself at Home*
21 *French Chef*

2:00
4 **Baseball:** San Francisco vs. Philadelphia or, St. Louis vs. Atlanta (concludes at 5, approx.)
9 *Baretta*
13 *Hometime*
21 *Joy of Painting*
31 *Japanese Theatre*
S **Movie:** *Outside Chance*

2:15
H *From Star Wars to Jedi*

2:30
2 *Sports Saturday:* "NCAA Men's Volleyball Championship"
13 *This Old House*
21 *Art of William Alexander and Lowell Speers*
M **Movie:** *Brighton Beach Memoirs*

3:00
5 **Movie:** *The Clairvoyant* (1988). Perry King.
7 *Professional Bowlers*
9 *Knightrider*
13 *Madeleine Cooks*
21 *Motorweek*
31 *Degrassi Junior High*

3:30
2 **Basketball:** NBA Playoff Game
11 **Movie:** *Time Travelers* (1976). Sam Groom.
13 *Frugal Gourmet*
21 *Rod & Reel*
31 *Ask Congress*
H *Return of the Jedi*

4:00
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *TV Brazil*
S **Movie:** *J. Edgar Hoover*

4:30
7 *Wide World of Sports*
21 *This Old House*
31 *Broadway Magazine*
M **Movie:** *The Man From Snowy River*

5:00
4 **Special:** *The Ultimate Yacht Race*
5 Wrestling
9 *Hawaii Five-O*
11 *Little House on the Prairie*
13 *Innovation*
21 *Degrassi Junior High*
31 *Monuments to Failure*

5:30
13 *Newton's Apple*
21 *Doctor Who*

6:00
2 *The People*
4 7 News
5 *Small Wonder*
9 *A-Team*
11 *Charles in Charge*
13 *Nature*
31 *European Journal*
H **Movie:** *The Mosquito Coast*
S **Movie:** *The Secret of My Success*

6:30
2 4 7 News
5 *What's Happening Now?*
11 *Bustin' Loose*
31 *Hello Austria*
M **Movie:** *The Train Robbers*

7:00
2 News
4 *Fast Forward*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 **Baseball:** Mets vs. San Diego (concludes at 10, approx.)
11 *T and T*
13 *Owl/TV*
31 *Computer Show*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
11 **Movie:** *Sands of Iwo Jima* (1949). John Wayne. Colorized version.
13 *Wild America*
31 *Eye on Dance:* "The Creative Process." Kevin McKenzie talks about his personal and creative growth as a dancer and choreographer.

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 *Family Double Dare*
7 **Special:** *Juaiez*
13 *Adventure*
21 *Man About the House*
31 *Masterpiece Theatre: Lord Mountbatten*
H **Movie:** *Clinton and Nadine*
M **Movie:** *Cobra* (cc)
N **Movie:** *A Night Full of Rain*
S **Movie:** *Children of a Lesser God*

8:30
4 *227*
5 *Boys Will Be Boys*
21 *Keep It in the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*
5 *Dirty Dozen*
7 *Ohara*
13 *Mystery!: The Black Tower*
21 *Executive Stress*
31 *Secret Agent*

9:30
4 *Amen*
11 News
21 *Bless Me Father*
M **Movie:** *Fast-Walking*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Spenser: For Hire*
11 **Baseball:** Yankees vs. Seattle (concludes at 1 a.m., approx.)
13 *Film on Film:* "Garbo." A documentary film tracing the legendary life and career of Greta Garbo, from her childhood in Stockholm, through her film career in the U.S.; includes clips from some of her greatest movies.
21 *No Place Like Home*
31 *Blake's Seven*
H *Comedy Hour*
N **Movie:** *Kismet*
S *Coast to Coast*

10:30
5 *Werewolf*
9 *Mama's Family*
21 *Solo*

11:00
2 4 7 News
5 *Taxi*
9 *Morton Downey After Dark*
21 *Monty Python*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Burglar*

11:30
4 *Saturday Night Live*
5 **Movie:** *Of Mice and Men* (1981). Robert Blake.
7 News
21 *Heimat.* The critically-acclaimed eight-part series chronicling the fortunes of three families in a German village from 1919–1982.

TELEVISION

M **Movie:** *Heartbreak Ridge*
S **Movie:** *Hot Times*

11:45
2 *D.C. Follies*
7 **Movie:** *Hammer* (1972). Fred Williamson.

MIDNIGHT
13 **Movie:** *Queen Christina* (1933). Greta Garbo, John Gilbert. The enigmatic Garbo stars as the 17th-century Swedish queen who relinquishes her throne for her lover; one of Garbo's greatest performances; includes the famous final shot of Garbo staring out to sea.
N *Gray Area*

12:15 a.m.
2 *Dom DeLuise Show*

12:30 a.m.
N **Movie:** *She's Gotta Have It*

12:45 a.m.
2 **Movie:** *Stalk the Wild Child* (1976). David Janssen.
H **Movie:** *Open House*

1:00 a.m.
4 *Showtime at the Apollo*
9 *America's Top Ten*
11 *Tales From the Darkside*
S **Movie:** *Bachelor Party*

1:30 a.m.
9 *Carol Burnett*
11 *Runaway With the Rich and Famous*

1:40 a.m.
7 **Movie:** *That Man Bolt* (1973). Fred Williamson.
13 **Movie:** *Anna Christie* (1930). Great Garbo, Marie Dressler. Garbo talks, and how, in this wonderful adaptation of the Eugene O'Neill play; Garbo's first "talkie" film; hilarious performance by Dressler.

1:45 a.m.
M **Movie:** *Deliverance*

2:00 a.m.
4 *Comedy Club*
5 **Movie:** *The Clairvoyant* (1988). Perry King.
9 *Home Shopping Overnight*
11 News

2:25 a.m.
H **Movie:** *Deadly Friend*

2:30 a.m.
4 *Sea Hunt*
11 *Tales From the Darkside*

2:45 a.m.
S **Movie:** *The Secret of My Success*

2:55 a.m.
2 *Win, Lose, or Draw*

3:00 a.m.
4 **Movie:** *Money to Burn* (1973). E.G. Marshall.
11 *Solid Gold*

3:10 a.m.
13 **Movie:** *An American Tragedy* (1931). Sylvia Sidney.

3:25 a.m.
2 *D.C. Follies*

3:30 a.m.
7 **Movie:** *The Greatest Gift* (1974). Glenn Ford.

3:40 a.m.
M **Movie:** *Reform School Girls*

3:55 a.m.
2 News

4:00 a.m.
11 **Movie:** *Sherlock Holmes In the House of Fear* (1945). Nigel Bruce.
H **Movie:** *Clinton and Nadine*

4:30 a.m.
5 *I Love Lucy*

4:40 a.m.
2 **Movie:** *Call to Danger* (1972). Peter Graves.
S **Movie:** *Lucas Tanner*

4:45 a.m.
13 **Movie:** *Dark Journey* (1937). Vivien Leigh.

5:00 a.m.
4 **Movie:** *The Man Who Knew Too Much* (1934). Leslie Banks.

5:15 a.m.
M **Movie:** *Mountaintop Motel Massacre*

5:30 a.m.
5 *I Love Lucy*
7 *The Guns of Will Sonnett*
11 News

SUN., MAY 29

6:00 a.m.
4 **Special:** *The Moscow Summit*
5 *Gilligan's Island*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wonderworks*
H **Movie:** *A Challenge for Robin Hood*
S *Jennifer's Journey*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *In the Black*
11 *Christian Science*
S *Scorn of Women*

7:00 a.m.
2 *Young Universe*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*
M **Movie:** *My Friend Flicka*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
S **Movie:** *Jimmy the Kid*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Morning Home Show*
13 *Mister Rogers*
H *Seabert*
M **Movie:** *Quarterback Princess*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 *Like It Is*
11 *Hee Haw*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Light of Day*
S *Shelley Duvall's Tall Tales & Legends*

9:30 a.m.
7 *Business Week*
11 *Puttin' On the Hits*
21 *Reading Rainbow*

10:00 a.m.
7 *David Brinkley*
9 *Steampipe Alley*
11 *New Gidget*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
M **Movie:** *Harum Scarum*
S **Movie:** *Campus Man*

10:30 a.m.
2 *Face the Nation*
4 **Special:** *Meet the Press*
5 *Over 17 Not Admitted*
11 *Love Boat*
13 *Owl/TV*
21 *Inside Albany*

11:00 a.m.
2 *Wall $treet Journal*
5 Wrestling
7 **Racing:** Indianapolis "500"
9 *Knightrider*
13 *Wild America*
21 *Washington Week*
H **Movie:** *Code Name: Emerald*

11:30 a.m.
2 *Newsmakers*
4 *McLaughlin Group*
11 *At the Movies*
13 *Degrassi Junior High*
21 *Wall $treet Week*
M *Crazy About the Movies:* "Elvis"

NOON
2 *The People*
4 *New Forum*
5 **Special:** *Cousteau*
9 *Greatest American Hero*
11 **Movie:** *Paratrooper* (1954). Alan Ladd.
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *Just Between Friends*

12:30
2 **Movie:** *A Very Missing Person* (1972). Eve Arden.
4 *Essence*
13 *Inside Albany*
21 *Wild America*
M **Movie:** *Brother, Can You Spare a Dime*

1:00
4 **Tennis:** French Open
5 **Movie:** *Good Times* (1967). Sonny Bono, Cher. Cher's come a long way baby, from kooky singer in this contrived fantasy, to an Academy Award–winning actress; includes the Sonny and Cher classic *I've Got You Babe.*
9 *This Week in Baseball*
13 *Symposium*
21 *Nature*
H **Movie:** *My American Cousin*

1:30
2 *Sports Sunday:* "Boxing"
9 **Baseball:** Mets vs. San Diego (concludes at 5, approx.)

2:00
11 **Movie:** *A Gathering of Eagles* (1963). Rock Hudson.
13 *An Ocean Apart*
21 *Masterpiece Theatre: Lord Mountbatten*
31 *Window On World TV*
S **Movie:** *From Noon Until Three*

2:30
H *Tanner '88*
M **Movie:** *The Color Purple*

3:00
4 **Boxing:** To be announced
5 **Movie:** *The Buddy System* (1984). Richard Dreyfuss.
13 *Beauborg Behemoth Meets Mona Lisa*
21 *The Collectors*
H **Movie:** *The Phantom of the Opera*

3:30
2 **Basketball:** NBA Playoff Game
7 **Golf:** Memorial Tournament
21 *Madeleine Cooks*

4:00
4 *Sportsworld*
11 **Movie:** *Patton* (1970). George C. Scott. Scott in his Oscar–winning performance as the famous W. W. II general.
13 *Moyers: Joseph Campbell and the Power of Myth*
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
H **Movie:** *The Spiral Staircase*
S **Movie:** *Jimmy the Kid*

4:30
21 *Frugal Gourmet*
31 *World Chronicle*

5:00
5 **Movie:** *Max Dugan Returns* (1983). Marsha Mason.
9 *A-Team*
13 *Currents*
21 *Nova*
31 *Eye on Dance*

5:30
13 *Metroline*
31 *Looking East*
H **Movie:** *Million Dollar Mystery*
M **Movie:** *Bus Stop*
S **Movie:** *My Demon Lover*

6:00
4 7 News
9 *Nationa Geographic:* "National Parks"
13 *Victory Garden*
21 *Adventure*
31 *Images/Imagenes*

6:30
2 4 7 News
13 *This Old House*
31 *Another View*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Movie:** *Hombre* (1967). Paul Newman.
13 *Wonderworks*
21 *Louisiana Cookin'*
31 *Jacksonville Jazz Festival*
H **Movie:** *Light of Day* (cc)
M **Movie:** *Sweet Dreams*
S *Fleetwood Mac*

7:30
21 *House For All Seasons*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Documentary Is*
N **Movie:** *River's Edge*
S **Movie:** *Hanoi Hilton*

8:30
4 *Day by Day*
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *Who Is Julia?* (1986). Mare Winningham.
4 **Movie:** *To Heal a Nation* (1988). Eric Roberts. Interesting drama about a group of Vietnam veterans who overcame government opposition to build the now famous Vietnam Veterans Memorial in Washington, D.C.
5 *Garry Shandling*
7 **Movie:** *Turk 182!* (1985). Timothy Hutton.
9 *Korea: An Untold Story*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Lord Mountbatten*
21 *Nature*
31 *Australian Movie of the Week*
H **Movie:** *Let's Get Harry*
M **Movie:** *The Big Chill*

9:30
5 *Duet*

10:00
5 *Tracey Ullman Show*
9 11 News
13 *Yes, Minister*
21 *Mystery!: Black Tower*
N **Movie:** *Riffraff*

10:15
S **Movie:** *Campus Man*

10:30
5 *Current Affair Extra*
9 *Benny Hill*
11 *Carson's Classics*
13 *Good Neighbors*
31 **Movie:** *The Sin of Harold Diddlebock* (1947). Harold Lloyd.

11:00
2 4 5 7 News
9 *Entertainment This Week*
11 *Cheers*
13 *New Television*
21 *The Casebook of Sherlock Holmes*
H *Glory Years*
M **Movie:** *Death Before Dishonor*

11:30
2 News
5 *Sports Extra*
11 *The Honeymooners*
21 *The Sandbaggers*
H *Glory Years*
N **Movie:** *Partisans of Vilna*

11:45
2 7 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 **Movie:** *Hickey and Boggs* (1969). Bill Cosby
9 *Dallas*
11 *Star Trek*
13 *Great Performances: Laurence Olivier*
H *Tanner '88*
S **Movie:** *Steele Justice*

12:30 a.m.
4 *Speaking of Everythin*

12:35 a.m.
H **Movie:** *The Wind*
M **Movie:** *Aliens*

1:00 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
9 *Week in Baseball*
11 *Odd Couple*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Heroes*
11 News
13 **Movie:** *The Big Lift* (1950). Montgomery Clift.

1:40 a.m.
S **Movie:** *Down and O in Beverly Hills*

2:00 a.m.
2 News
4 *Bob Uecker's Sport Show*
5 *Keys to Success*
9 *Home Shopping Overnight*
11 *At the Movies*

2:10 a.m.
7 **Movie:** *Puppet on a Chain* (1972). Barbara Parkins.
H **Movie:** *Spiker*

2:30 a.m.
4 *Hardcastle*
5 *Freedom From Fat*
11 **Movie:** *The Chicken Chronicles* (1977). Phil Silvers.

2:55 a.m.
M **Movie:** *A Villa in the Country*

3:00 a.m.
5 *World Vision*

3:25 a.m.
M **Movie:** *Slammer Girl*
S **Movie:** *Outrageous Fortune*

3:30 a.m.
4 *Positively Black*
13 *Wall $treet Week*

4:00 a.m.
4 *First Estate*
5 *East End Kids*
7 **Movie:** *Kansas Raider* (1951). Audie Murphy.
H **Movie:** *A Breed Apart*

4:30 a.m.
11 *Twilight Zone*

4:50 a.m.
M **Movie:** *Creepshow 2*

5:00 a.m.
11 *Twilight Zone*
S *It's Gary Shandling's Show*

5:30 a.m.
7 *Morning Stretch*
S *Poison*

5:35 a.m.
H **Movie:** *Valet Girls*

NEW YORK
TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Nancy Engberg for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

VACATION HOME
For Sale

Open House: Memorial Day Weekend 10am - 5pm.
1 BEDROOM, PASSIVE SOLAR TOWNHOUSES!
Twenty-Four (1-Bedroom) Passive Solar Townhouses Completely and Exquisitely Furnished. TurnKey. Come see our models. Excellent Opportunity, Excellent time to buy. $145,000. Open House — must be seen. Two & Three Bedroom Townhouses also available.

Almost Heaven...

THE WINDHAM RIDGE CLUB
WINDHAM, NEW YORK

A magnificent community of Passive Solar Townhouses nestled in the Catskill Mtns. with panoramic views of Ski Windham Mt. Situated on 300 Idyllic, wooded acres in what the American Indians called 'The Land in the Sky'—The Windham Ridge Club is for the discriminating few.

Home of the All American Sports Tennis Vacation!

- Tennis (7-Har-Tru + 3-Indoor Courts)
- *18-Hole Championship Golf Course.*
- World Class Skiing (Downhill + X-Country)

The Windham Ridge Club
P.O. Box 67•Windham, N.Y.•518-734-5800
Call or Send for Free Brochure.

APARTMENT
Manhattan

Lux Bldg—24 hr drmn, dec furn 1BR, hi vu, hlth club/pool,$1900/mo. 212-496-6975

60's East—NO FEE - newly renov, 1 BR, incl eat-in kit, full bath, w/w carpet, cable, $1130. Aft 6pm - 914-783-4619

APARTMENT/HOUSE TO SHARE

To Share—Elegant upper east side apt, 2 BR, 2 bth, with frequently absent, traveling female prof'l, domestic help included. Ask for Jean Green 212-644-1700.

APARTMENT/HOUSE WANTED

COOP/CONDO OWNERS NEEDED
We have qualified executives to rent large 2 & 3 BR Apts & Townhouses.
Call KATHERINE 212-289-1500 Bkr

APARTMENT/HOUSE EXCHANGE

BELGIUM APT EXCHANGE
Lux 4000', 5BR, 3 1/2 bth in Antwerp's finest bldg. 3 terr on park, 20 min from Brussels. **SEEKING** smaller lux apt for long-term exchg on Manhattan's Upper E or W Side (60-90 Sts). Call: (212)-496-0867.

LIVING LOFT

12th St Off 5th Ave 2300sq ft
CONDO LOFT - WORK/LIVE
Enhance your business potential in prestige loction and live in style. 2 spacious, sunny areas connected by immaculate EIK. 2 baths, W/D, huge N/S/W windows, a/c. $640,000.
Elizabeth Frothingham Res: 212-260-2748
Albert B. Ashforth, Inc., 212-288-9400

COOPERATIVE/CONDO
Manhattan

Trump Parc—1 BR, 1 bth, 20th flr, vu of 58th & 6th, low tax & maint. $387,500. Pvt sale. Mr. Vaccaro. 914-428-0505.

Bleeker St—Margin call. Must sell! Lrg, quiet, sunny duplx. $275K or best offer. Call 212-977-4470 wkdys after 9:30 am.

Magnificant Townhouse Apt—Off Gramercy. Hi ceil, 2 BR, closets, mrble flrs, balcony, garden, jacuzzi, new kit & bth. $375,000. Must sell! 718-748-9500.

GREENWICH VILLAGE EXCLUSIVE
Country home, 3 BRs, 3 bth duplex, 18 ft ceil & wbf, gour EIK, laundry, 2 expos, great garden, doorman! $750K, MT $800
CHARMING CHELSEA
Brownstone, 2 BRs, 2 new bths, 2 wbfs, new kit, priv terr. Lovely views, N/S exposure $400K w/$730 mt. Joyce Geller, 212-925-6700/h 475-3406
THE CORCORAN GROUP

48th St Bet 1st & 2nd Aves
100 U.N. PLAZA
Elegant 1 BR on hi floor w/brand new-modern kit, whirlpool bath, 2 balconies & beautiful East River view. Won't last long!
Richard Zirinsky Jr 212-751-4620
Brokers Invited

W 79th St. Sunny, Pied-A-Terre—Grt loc, lux pre-war, 24-hr concierge, avail immed, $115K. 3 mnths free maint. 212-874-0807

Sutton Pl Studio—Big, sunny, alcove, lux bldg. $275 mnt. $160,000. 718-797-4008.

Battery Park City—Lux bldg, 1-2 BR, 2 bath, view harbor/statue of Liberty, hlth club, concierge. $400K. 212-861-1742.

HOUSE
Manhattan

Inwood Manhattan—Legal 3-fam brick, semi-detached. 2 apts w/3 BR, wood flrs & balcony. 1 apt, 2 BRs & yrd. A-1 bldg in A-1 area. No controls or violations. Lrg space. $500,000. Ownr 212-685-4963.

HOUSE
Nassau-Suffolk

PORT WASHINGTON SANDS POINT
33 mins to Midtown. Call for Free Insiders Guide/Brochure to area. Brick, water view, fabulous Master suite, above ground bsmt, suitable professional or Mother/Daughter. $485,000. Executive Retreat on acre plus, 5 bdrms, pool. $950,000 Neg.
Harbor Town Realty
1-800-562-3377 or 516-883-0990

HOUSE
Westchester

Pelham Pelham Manor 29 MIN NYC
PELHAMDALE
Historic stone resid, circa 1782, grac center hall, liv rm, form din rm, libr, all with fplcs, powd rm & compact, mod kitchen 1st fl, 12' ceils, 4 spac bdrms, 3 with fplcs, 2 bths 2nd fl, 20x30 skylit studio on 3rd fl, full apt ground fl for servants or zoned in resid medical doctor's office, 3 car gar, 3/4 acre beaut lndsc plot. A must see! $850,000
ANN DE SANTIS, REALTOR
4550 Boston Post Rd 914-738-1360

HOUSE
Connecticut

Blackrock/Fairfield CT—Beaut beachfrnt townhse, 2 BR, 1 1/2 bth, LR w/din area, den, lrg kit, laundry, 2 terr ovrlkng LI Sound, pool, public tennis. 1 1/4 hr NYC. $269,000. 212-439-6961, rental available.

Selling A Home?
Advertise in NEW YORK's Town and Country Properties. Place your line listing on Tuesday and see it in print the next Monday. $27 per line, per issue, flat rate. Two-line minimum. Phone orders accepted only with American Express, MasterCard or Visa.
Call: Margaret Russo at 212-971-3155

COUNTRY PROPERTY
For Sale/Rent

LUXURY-CATSKILL BUILDING SITES!
Build your Dream House in the magnificent Northern Catskills. Forty (¼ to 3/4 acre home sites at Windham Ridge Club. Incredible views, privacy-central water, sewage, roads & In-ground electric. From: $90,000 to $145,000. Great Opportunity-Great Location!

Almost Heaven...

THE WINDHAM RIDGE CLUB
WINDHAM, NEW YORK

A magnificent community of Passive Solar Townhouses nestled in the Catskill Mtns. with panoramic views of Ski Windham Mt. Situated on 300 Idyllic, wooded acres in what the American Indians called 'The Land in the Sky'—The Windham Ridge Club is for the discriminating few.

Home of the All American Sports Tennis Vacation!

- Tennis (7-Har-Tru + 3-Indoor Courts)
- *18-Hole Championship Golf Course.*
- World Class Skiing (Downhill + X-Country)

The Windham Ridge Club
P.O. Box 67•Windham, N.Y.•518-734-5800
Call or Send for Free Brochure.

Continued on next page.

Continued from previous page.

COUNTRY PROPERTY For Sale/Rent

ATLANTIC OCEAN FRONT
S.W. Nova Scotia 425' oceanfrt & 25 acres between Halifax & Yarmouth. $49,500. Owner financed. Brad 718-358-1658.

Exclusive Buck Hill Falls Home—PA Mts. 5 BR, golf, tennis, all sports, 2 hrs NYC. $297,000. Penny 212-265-8520.

OCEAN FRONT
Unusual Prince Edward Island - Canada's undiscovered gem - 2 acres prime waterfront properties offering beach, woods, clearings, warm salt water, fertile soils and fantastic views. Priced at $30,000 US, makes Prince Edward Island one of the best waterfront investments in the Northeast. Private financing with 10% down; balance 10 years at 11% interest or $368.20 monthly. **ALSO** 1 acre water view with deeded access, priced at $12,000 to $18,000 US with private financing. **PHONE 902-436-7236**

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $260,000. Also avail 1.84 acres with private dock. $155,000. Owner 212-644-3010.

Suffren, NY—Glass Contemp. Priv. wooded 6 A $770K. Broker 914-357-7737.

REAL ESTATE SERVICE

Southern Florida—Call Elaine Benjamin, Real Estate Broker, for rental information. Exec apts seasonal or yrly. 305-866-0301

NEW YORK HOT

NEW YORK Magazine's SUMMER PLEASURES double issue covers this season's "HOT" summer treasures. It's an exhaustive look at an infinite array of activities, trips, amusements and events. Don't miss your chance to advertise in the issue that is certain to be a reference book all summer long!

ISSUE DATE: June 27-July 4
On Sale: June 20 Ad Close: June 14
Call 212-971-3155

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

THE SINGLE ADVANTAGE
Share the fun & excitement
Share a room or cabin
Meet new people
Make new friends

SINGLEWORLD®
CRUISES AND TOURS

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- *Sightseeing excursions
- *Travel with other singles
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- *Special features & escorts
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CARIBBEAN * MEXICO
SCANDINAVIA * ALASKA
EUROPE LEISURELY
PORTUGAL/SPAIN
GREECE * ITALY
ALPINE VISTAS

Tell your travel agent to call:
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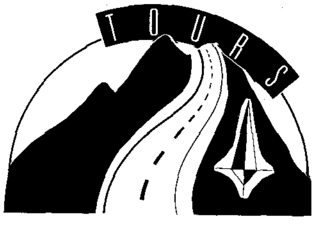
800-223-6490

For FREE brochure, send this ad to
Singleworld, 444 Madison Avenue
New York, N.Y. 10022

name ____________________
address ____________________
city, state, zip ____________________ *T 1*



TOUR AND TRIP

If You Love Paris—Combine it with the countryside and really experience the essence of **France:** small group, 9 & 10-day tours, Aug-Oct. Great value. 212-677-4290

T.A.N.D.U. World Jewish Singles Club 9-15 day trips. Israel, Spain, Italy, Poland, Hungary, France, Yugoslavia. Reg & info: Galo Travel. 501 5th Ave, NYC 10017. **212-370-0555 or 1-800-USA-GALO.**

WILDERNESS TRIP

HORSEBACK RIDING
Lessons on over 200 miles of country trails. Call Hawkeye Farms. **914-472-1656.**

BIKING AND HIKING AND WALKING

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

SAILING

Vacation on 37' Crewed Sailing Yacht
LI Sound, Block Isl, etc. 516-589-8479

AIRLINE

Fly As A Courier—Low fare, sched airlines. Athens, Sydney, London, Hong Kong, more. Resv, info: 212-490-0279, 9-5.

JETTING TO LONDON
Daily dep avail on reg sched airlines. Min fare $250 r/t. Resv & info: 718-291-3000; Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES ASIA & EUROPE
Tokyo $695. Hong Kong $700. London $390. Paris $420. All rnd trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

ROLLS ROYCE CRUISES AT VOLKSWAGEN PRICES!
Alaska, Bermuda, Caribbean
Europe, Mexico, Panama Canal
CRUISEMASTERS®
10 McKinley Street, Closter, New Jersey 07624
1-800-367-4627 at the tone-dial 554

SEASONAL RENTAL

Amagansett—Steps to uncrowded ocean beach. 4 BR home, 3 decks, 2 bths, all appl. Seas $15,000 or mo. 718-372-4523, 516-671-0413. 516-267-6335 Wknds.

Belmar, NJ—3 1/2 rms, oceanfrnt condo, no pets. 8/1 to 8/28. $3500. 212-787-0215.

Berkshires In July—Circa 1765 restored colonial, priv, 4 fplc, equip for children, pond, 15 min Tanglewood, 5 min tennis, lake. $2,500. 212-662-3631. 518-781-4971.

Candlewood Lake—Lakefrnt hse for rent, 1 1/2 hr NYC. 3 BR Contemp w/sauna & priv dock. No shares. Mem-Labor Day. 212-779-8787 day, 203-834-0897 after 8pm.

F.I. Ocean Bch—4BR, fpl, lg deck, 2 bth, w/d, skylites. $13,000. 212-889-8869 eves.

Fire Island, Ocean Beach. Jerry's Rooms & Effcy Apts. The beach...The sun...The fun. Daily & weekly rentals. **516-583-8870.**

Hampton Bays LI—Summer rental avail 3 BR, inground pool, 1 1/2 bth, w/d, d/w, gar, nr beaches, avail for summer or mounthy rental. Call Tom at 201-941-2257

Nantucket Island—Ocean front, pvt beach, 3 BR home, season $18,000 or mnthly. Call 212-582-0366 or 203-643-1373

Montauk At Ocean—Lg contemporary, spa, Bi-wkly. 516-269-6177, 516-668-5355.

Nantucket—Prime summer rentals still available. Starting at $1,000/wk. Open 7 days. The Maury People. 617-228-6853.

NEW PALTZ, NY 1 1/2 hrs NYC
Cozy 2BR on wooded acr. Nr Lake Mohonk. Heated pool among lush trees. Plus: jacuzzi, fplc. From Aug, wk or mo. $2,500 mo, utilities extra. 212-722-4820.

Norwalk, Conn. Waterfront—Lrg 2 BR plus. Contemp spec vu, swimming, boating, tennis, playgrnd, 1 hr NYC. Jacuzzi, deck, patio. July-Aug $8500. 203-853-1538.

Peace & Serenity—Ocean Beach, Fire Isl. Shares. Spacious 3BR home, fplc, deck. Please call 212-977-3121 or 212-724-7898.

Share Lg, Beaut 2BR Apt—Fairfield, CT, deck, 5 min bch. $375mo. 203-336-8052.

45 Min From Manhattan
SANDS BEACH & TENNIS CLUB
In Atlantic Beach. Why wait in Hamptons traffic? Limited avail: cabanas, lockers. Facilities: pools, ocean, tennis, volleyball, paddleball, basketball. Lynn **516-371-4000.**

BED & BREAKFAST New York

B & B Hosts Wanted, Guests Screened
2-nite min. Earn $$. Hosted/unhosted. NYC only. **ABODE B & B 212-472-2000.**

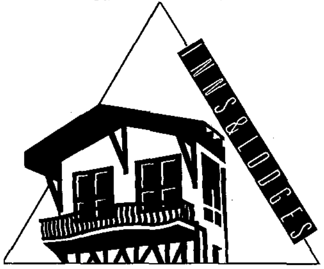
E. Hampton—Country bkfst, aftn tea. Great loc. Pool, walk to dine, marina. 212-673-3816 or 516-329-0760

Continued from previous page.

BED & BREAKFAST
New Jersey

Cape May: Colvmns—Vict B&B on ocean Mid-wk disc, gourmet bkfst. 609-884-2228

There's a new destination for your message: NEW YORK Travel, a weekly feature. We invite you to hop aboard, place an ad on Monday and see it in print in a week.
Call 212-971-3155.



INNS AND LODGES
New York

De Bruce Country Inn—On the Willowemoc, magnificent setting within the Catskill forest, only 100 miles from NYC. Wknd: 2 w/dinner from $120/nite. Cozy fplc lounge, great food. 914-439-3900

Huff House—Small, secluded mountain resort. Gracious hospitality, golf, tennis, heated pool, excellent food & wine list. RD 2, Roscoe, NY 12776. 607-498-9953

THE INN AT QUOGUE
200 yrs in the Village of Quogue, Southampton Town, LI. Fully modern, 15 rooms, most w/priv bths, some w/fplc, all w/TV. Classic American dining. Piano bar with entertainment. Tennis, bicycles and beach privileges. AMEX honored.
Call for reservation. 516-653-6560.

The Village Latch Inn - Southampton
Elegant 37rm, 5-acre resort-hotel. Great loc. Plus — rent your own mansion for celebrations & corp outings. **516/283-2160.**

INNS AND LODGES
Pennsylvania

1740 House—River Rd, Lumberville, Pa. 18933. *24 charming rms/priv bths, on the* Delaware River. $65-77 dbl w/buffet bkfst. Dining room open to public. 215-297-5661

RESORT
Areas

MONTAUK... Rolling waves. And beaches. And dunes. And golf. Tennis. And fishing. And Whale Watching. Fine restaurants, shops. FREE 32 page vacation guide. Montauk Chamber of Comm. Box MY, Montauk, NY. 11954. **516-668-2428.**

RESORT
CT, ME, NH, RI, VT

Trapp Family Lodge
Please call for brochure
1-800-826-7000
or write Stowe, Vermont 05672
(In Vermont 802-253-8511)

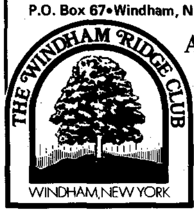
RESORT
New York

Jeronimo's—Come to our cozy mountain-top inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

MONTAUK... Spacious grounds. Nature trails. Gorgeous sunsets over the water. HEATED Pool. Tennis. Easy access beach, golf (Rob't Trent), Fishing. Shops. Color/cable TV, air-cond all Rms. FREE MOVIES. SPECIAL fr $59 for TWO incls Full Breakfast. **SHEPHERDS NECK INN Montauk, NY 11954. 1-516-668-2105.**

ALL-AMERICAN SPORTS TENNIS VACATION!
Tennis Intensive Resort Program. 5 Hrs. per day. 3hrs. on Court-2 hrs. of supervised play.
The Windham Ridge Club
P.O. Box 67•Windham, N.Y.•518-734-5800



ACT NOW!
Call or Write for Free Brochure

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. Color TV. Tennis. Spring mid-wk 4 day/3 nites $79. Shelter Island, NY 11965. 516-749-2001.

Fire Island · Ocean Beach
Inn & restaurant. 20 lux units w/private bath, heat/ac, color TV, phone. All beach, watersports & exciting nightlife activities. Daily, weekly & package rates. Brochure, information or reservations.
1-800-44-OCEAN

HOTEL
London

STANHILL COURT **Country Hotel**
Genuine Victorian Mansion, family run. Rms $70 plus. Car rental. 45 mins central London, 12 min Gatwick Airport free bus. Bookings, info: **011 44 293 862166.**

VILLA/CONDO/APTS
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It's Not Too Late For Summer Or Fall
Luxurious Villa rentals. **212-769-1170.**
OVERSEAS CONNECTION
"Designing vacation stays for the sophisticated traveler."

Luxury Vacations—Weekly rentals in luxury condos. St. Maarten, $949, slps 4, Hilton Head, SC, $749, slps 6 - and more. July & Aug still avail. Susan. 201-507-5700.

VILLA/CONDO/APTS
Mexico

Puerto Vallarta—Romantic hillside villas & condos, sweeping vus, bch & ocean. 2-3 BR, priv pools, staff. Broch: 203-333-9281.

ACAPULCO ON THE BEACH
Beauty & luxury. 1-4 couples. 5 servants, chauffeured van, pool, jacuzzi, 4BR & studio/bar. From $195/day. **607-797-7793.**

Acapulco—Lux villa, slps 2-14, servants, pool. Fr $100/da. Air avail 212-684-3255.

VILLA/CONDO/APTS
Atlantic City

Atlantic City—Lovely studio & 1BR apt in elegant bldg on the Boardwalk. Next to Tropicana. Pool, spa, jacuzzi, parking. Short term or seas. Ownr 201-944-5389.

VILLA/CONDO/APTS
Europe

PARIS, Ile St. Louis
Charming apt, fully furn 2BR, 2 bth, view of Seine, 2 wks min. $1,000 per wk. Avail **6/26-7/9 & 7/24-8/28. 212-984-5623.**

VILLA/CONDO/APTS
The Islands

Vieques Isl, PR—Fully equip, 2BR house on beautiful snorkeling beach. Jeep rental avail. Ownr 212-967-2867 Mon-Fri 10-6.

Bahamas Paradise Island—1 BR villa. 201-656-0505 am, 201-233-2704 pm.

BERMUDA AT ITS BEST!

Special preview trip $339
per person double occupancy

Reservations are accepted from individuals with the means to enjoy time-share/ownership of a luxury cottage at The St. George's Club, Bermuda. Enjoy first-class service, gourmet dining, great golf. Special preview rate includes air fare & accommodations. For details, call 1-800-257-7979. Ext. 150. Priority #9035.

The St. George's Club Bermuda

A paradise to call your own

New York's Double Issue

New York Magazine's SUMMER PLEASURES double issue covers the season's summer treasures. It's an exhaustive look at an infinite array of activities, trips, amusements and events -- certain to be a reference book all summer long.

New York's 1.6 million readers, with a median household income of $38,980, look forward to summer, and SUMMER PLEASURES.

ISSUE DATE: June 27-July 4
On Sale: June 20 Ad Close: June 14
Call 212-971-3155

Source: 1987 SMRB

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Display rates: $400 per inch.
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A Saving Way for You to Buy Fine Furniture Direct from North Carolina . . .

- **Absolute Minimum Prices**
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Dept. MCH4, 520 Providence Road
Charlotte, N.C. 28207
NYM 5/30/88

(704) 333-5891

New York Mail Order is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH AND FITNESS

HEALTH & BEAUTY

Waxing Bargain—Bikini $6.50 & up, half-leg $10, upper-leg bikini $15, full-leg bikini $25, 20% off manicures, pedicures, facials. Rayan - 145 E 49 St. 212-371-5775

RETIN-A AGING SKIN
Dermatologist using Retin-A creme for sun damaged and aging skin.
H. Ross M.D. 14 E. 62nd St. 212-752-2266

Electronic Facial Toning—Look years younger. I. Ankner Assoc. 212-988-9685.

START YOUR SUMMER TAN...NOW!
SCA-WOLFF SYSTEM SUN CENTER
Free Trial. 202 E. 83rd St. 212-517-5700

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

HOLISTIC HEALTH

Chiropractic House Calls—Includes: Massage, Nutritional & Exercise Counseling. Dr. Henderson 212-629-2033

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

Learn Inner Healing Techniques
For self & others
NY Actualism Center. **(212) 873-5826**

Look And Feel Your Best—Kobe 56. Shiatsu for men and women. 212-245-9326

Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

Natural Healing By Nutritionist—PhD/RD, MIT. Manh./Brooklyn. 718-467-2839.

MEDICAL

Experienced Acupuncturist/Internist—Ling Sun Chu, MD 107 E. 73rd, 472-3000.

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Outpatient, painless treatment using laser technology.
Laser Medical Associates 212-517-2850.

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Beach Body LTD—Private Fitness Trainer. Your home/office 212-247-6934.

Computerized Fitness Profiles
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$200 Personal Fitness Assoc. 212-245-6708

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

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Gives you the most personalized, professional & effective workouts at your home or office, throughout Metropolitan area. Call for brochure **212-245-6708.**

Privileged Motion:—A one-on-one, personalized exercise/movement specialist for strength, toning and relaxation, at your home/office. Call 212-243-8664

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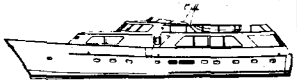

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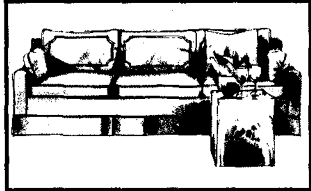

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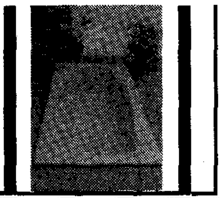

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Cary Grant Is Back!—Handsome, affable, tall, elegant, slim bachelor with humor and brains, successful writer and businessman. Seeks Grace Kelly/Kate Hepburn or beautiful, very slim Christian lady, under 35, with wit, grace and giving - who likes men and has time for one. Let's dance cheek to cheek. Photo, please. NYM T369

Terrific Lady—30's, 5'6", sensitive, bright, pretty and fun. Seeks honest man, 35-45, for love and marriage. NYM B012

Sweet, Sensitive, Striking MBA—Female finance professional, Jewish, 33, 5'7", 125 lbs, shapely, sensuous and refined. I enjoy the arts, theater, films, health club workouts, skiing, tennis, etc. I'd like to meet a bright, dynamic and successful Jewish professional, 35-45, for a warm and loving relationship leading to marriage. Note/phone/photo a plus. NYM B015

Handsome Corporate President—35, 6', GQ looks (with photo to send), blue-eyed, fit, affluent, world-traveled, cultured and witty. Desires to love a slender woman of striking physical beauty and engaging intellect, 23-35. Photo essential. NYM B114

Professional Jewish Female—Slim, pretty, smart, athletic, seeks secure, sensitive male with similar qualities, 32-38, 5'10" plus. Bio/photo. NYM B079

Happily-Ever-After Sought—In a caring, sharing, committed relationship. A romantic, passionate, quite handsome, CEO of company I founded - fun, unusually successful, 38, GQish, Jewish, very fit, 5'10", funny. Hopes to fall madly in love with sincere, very pretty, sexy nonsmoker under 34. For a lifetime of hugs, romance, laughter. Photo is a must. NYM B111

Handsome, Successful CEO—43, 6', 185, seeks gorgeous, slim, brainy, sexy, romantic, slim woman, 26-35, to unwind with on long-term basis. Did I say slim also? The complete package is essential: great looks, smarts, personality, humor and fondness for hugs. Oh, and slim too. A taste for travel, good food, drives in the country, comedy, movies and double entendres would also help and interest in riding horses out west would be a plus. Photo a must. Really. NYM B096

Smart, Attractive Woman—29, Jewish. Loves music, dancing, talking, computers, books, sunny days, tender nights. Seeks warm, smart, secure man for friendship and romance. NYM B087

Owner Of A Lady's Leather Fashion—Store, 33, Jewish, nonreligious, nonsmoking, no drugs, plays piano, seeks compatible female to share movies, dinners and good conversation. NYM B121

Professional Stand-Up Comedian—29, white with a zest for life, seeks professional sit-down woman for caring and sharing. Note/photo/phone. NYM B115

Quality Guy—Traditional values, 49, Jewish, boyishly good-looking, bright, honest, affectionate. Successful Wall Street investor who is accustomed to a gracious life style and feels most comfortable with an intelligent, soft, slim, nonsmoking lady, under 41, who is understatedly beautiful or wholesomely pretty, to share conversations, walks, movies, dinner - weekends in the sun, friendship, love and a lasting relationship. Phone/photo for sure. NYM B122

If Culture Means More Than Yogurt—Read on. A lovely, slim Jewish female, 27, seeks to light up the life of a successful, Jewish, athletic nonsmoker, 28-35, who enjoys wit, conversation, intelligence and the outdoors. Photo/note. NYM B127

Ethical Manhattan Professional—Truly attractive, full-figured female, 37, exercise buff, with many other interests, seeks caring male counterpart, 32-50, for friendship, romance and whatever else is good out there. Phone/photo/note. NYM B072

Bright, Handsome, Successful Man—Young 42, 5'10", 160 lbs and fit, gentle, caring, good listener, enjoys life, Jewish, two wonderful children. Looking for one woman with the right chemistry, for dining in and out, theater, sports, movies, travel, deep conversation, intimacy, romance. She should be pretty, thin, athletic, outgoing, 30's and need to be appreciated. Note/recent photo a must. NYM B129

Realtor Needs To Laugh—Sensitive, good-looking, 40-year-old white male, enjoys sun and salt-water. Seeks honest professional woman who is dark and graceful, 30-40 years old. Seeks a relationship that will lead to marriage. Send photo and particulars. NYM B144

MD Seeks Colorado Woman—Truly handsome MD, 31, slim, rich, musician, sensual, unconventional. Seeks highly conscious, naturally beautiful, slim outdoorswoman for a bridge across forever. Photo a must - will exchange. NYM NYM B148

Perhaps Love—Warm, caring, open, giving, affectionate Jewish man - romantic, witty, creative, nice-looking; successful businessman, young 55, many interests. Enjoys the beach, long walks, sunsets, candlelit dinners, country inns, biking, sailing, sports, theater, music, art, dancing, new adventures, laughter, quiet times, stimulating conversation, intimacy, being with that special someone. Seeks a very pretty, thin/shapely, warm, giving, sexy, intelligent, spontaneous woman, 39-47. Note/phone/photo a must. NYM B149

Business Exec—Fit, mid 50's, divorced, 5'11", 180 lbs, nonsmoking. Seeks shapely, slim attractive woman, 40-49, who enjoys dancing, music, sports (golf, etc.), good sense of humor. For companionship, friendship and possible relationship. Manhattan/Monmouth county a plus. Note/phone. Photo a must. NYM U364

Vibrant Woman—50's, slender, 5'7", Jewish, educated, financially secure, enjoys tennis, bridge and more. Seeks adventurous professional or executive male counterpart to share fun and perhaps even life. NYM B008

Genuine—Jewish female, widowed, 54, 5'6", slim and very attractive, would love to meet a warm, intelligent, cultured man, 50-65, tall, with a winning sense of humor, a true love for the finer things in life and a deep desire to share them all with a wonderful best friend. NYM B073

Lovely Eyes, Warm Heart, Agile Mind:—Pretty film/booklover, 41, seeks man, 35-45, intelligent, literate, funny, intense, emotionally generous. NYM B204

Are You The Active Young Man—65-72, seeking to share enjoyment of tennis, golf, dancing, walking, fun, conversation, life, with attractive young widow, 60 plus, understanding, companionable, bright, cheerful. Note/phone, please. NYM B007

Sophisticated Tomboy—With papoose, seeks clever brave, 30's-40's. NYM B024

Tall, Sensual, Intelligent—Professional man, 35, happy blend of wit, emotional maturity, athleticism. Wishes to share life's inner and outer experiences with attractive woman, who is bright, communicative, affectionate, evolving. Letter/photo. NYM B065

Extraordinary Gentleman—Intelligent, handsome, athletic, affluent, self-confident Wasp, youthful 48, corporate owner, extremely fit, 6'2", 175, high energy, honest. Into physical fitness, loves kids, good sense of humor. Seeks bright, slim, athletic, 34-41, nonsmoker, very attractive, model's figure, 5'6" or over, energetic, semi-sane, all-American lady to romance, share the sun, the moon and all the niceties life has to offer. Looking for CT/NYC, optimistic, enthusiastic, quality lady whose business reflects a spontaneous life style, to share my active, zany, fun, extravagant life. If you're fun to be with, love champagne and beaches year-round, let's get together. Send brief bio/phone, recent photo a must. NYM B038

Bright, Sparkling Eyes—Quick wit, pretty and petite, seeks trim, nonsmoking single Jewish man for a warm friendship, and eventual marriage and child. Bio/phone/photo desireable. NYM B206

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Attention Special Black Woman—Gentleman, 39, financially secure, would like to meet a caring and romantic black woman. Photo if possible. NYM B009

Attractive, Slim, Considerate—NYC widow seeks Jewish man, 55-65, to make life complete again. NYM B036

Attractive, Successful Woman—With warmth, intellect, humor. Seeks man, 49-64, with similar attributes. Photo/note/phone. NYM B010

Successful Entrepreneur—5'10", former pro tennis player, very fit mid 30's. Considered handsome, urbane, yet love wilderness. Live in city (downtown) and country. Have curious mind, diverse interests, play all sports, am a passionate man - flexible yet directed. Would like a better balance in my life and to find a special woman to complement it. It is essential that you have some passions or direction of your own. Communicative, capable of sharing, positive self image a must. Other qualities such as being slim, fit, sensuous and attractive are preferred. Nonsmoker please. Photo/note/phone. POB 4250, 1120 6th Ave, NYC 10036.

Laid-Back Businessman—Jewish, youthful, 39, 5'10", fit, vital. Earthy yet stylish, emotionally accessible. Seeks insightful, slim woman, 28-35, to relax, grow and be happy with. Photo. NYM B013

Pretty, Professional Woman—40, traditional values, slightly unconventional style, academically accomplished. Seeks sensitive, stabie, intelligent man to share the good things in life. NYM B014

What A Catch—Jewish male, 30, professional, 5'10", good-looking with varied interests, is ready to be hooked. You're an "alluring", 25-30, 5'4" plus, slim nonsmoker. Reel me in with photo/note. NYM B034

Sensitive, Educated—Man seeks attractive Jewish female, 21-35, under 5'3", under 110 lbs. Blond, LI preferred. NYM B016

Vibrant, Charming Woman—Beautiful inside and out, 35, professional, Jewish, with old-fashioned values and independent mind, wants to meet a gentle, caring, successful man who is ready to share a loving relationship leading to marriage and family. Photo/note. NYM U353

Actor/Writer—Well-respected in field, exceptionally bright, 35. Considered handsome to very handsome by most women. Seeks very intelligent, spiritually inclined partner. NYM U354

Exuberant, Pretty Professional—Jewish female, 32, seeks attractive, sensitive but strong professional male, interested in a relationship. Note/photo. NYM B025

Lady Wanted:—Beautiful, brains, a bit mad, 30-40. I: intricate, intense, successful, handsome. Photo important, phone and bio. NYM B029

Westchester Woman—Seeks cultured, witty, sincere male, 50's. NYM B023

Full-Figured Preferred—White male, 43, tall, witty, over-educated, regular kind of guy. Seeks an extremely well-built/Rubenesque lady who is interesting, fun and soft. Photo/phone. NYM B054

Classy Lady—39, bilingual (French, English), successful Jewish female wants to meet a 40-50, successful, cultured man - must be nonsmoker, clean shaven, full head of hair! I like travel, dining, tennis, museums and adventure. You have the same interests. Off to Europe for two weeks - your note/photo will be waiting for my return, n'est ce pas?!! NYM B027

Petite, Green-Eyed—Jewish female, bubbly personality, recent widow with beautiful smile. Seeks a sensitive, honest male, 48-53, who enjoys sharing dreams with his lady. I enjoy dancing, dinner out, movies, Atlantic City, and staying home on a rainy Sunday afternoon playing Scrabble while chicken soup brews on the stove. If you truly seek commitment, respond with a note/photo/phone. NYM B035

Back In Circulation—Attractive, 44-year-old businesswoman and mother, seeks affectionate, down-to-earth man, with varied interests and a sense of humor. Letter/phone. NYM 371

Doctor's Widow, Attractive—Caring, friendly, 60's, interested in theater, travel, dancing. Seeks gentleman, 70's, similiar interests, pleasant life style. NYM B088

Attention:—Lovely, long-legged blond professional, 33, seeks sincere, sophisticated, successful NJ man for a lasting relationship. Photo/note/phone. POB 852, Chatham, NJ 07928

Redhead, Vibrant, Vivacious—Single, 30. Pretty, sexy, corporate exec, Christian values, lots of fun, seeks 29-38-year-old Christian man - success story, 6' plus, in-shape body and mind. Enjoys competition. Photo and business card appreciated. POB 7561, Rego Park 11365

Handsome French Businessman—Good shape, sense of humor, easygoing. Seeks female, 35-40, intelligent, attractive, secure, for serious relationship. Photo/phone. NYM B028

Soul Mate Desired—By a 31-year-old, tall, dark, handsome Jewish liberal, Ivy grad, PhD with a passion for literature and psychoanalysis. Seeking a woman with similar background who is emotionally ready to meet a serious yet playful man. Send note and phone number, photo is helpful. NYM B090

Tall, Dark And Handsome—Also athletic, intelligent and accomplished (references available) male, 35, architect, Jewish. Seeks female, 24-35, of roughly similar description. Please send photo or persuasive note. NYM U355

Ad Exec—Handsome, 6'1", black hair, slim, athletic, 44, Italian roots, likes old rock 'n' roll, cooking, fine wine and hugging. Seeks professional woman, 28-36, nonsmoker. Send a photo, it will be returned. NYM B091

New To NYC—Happy, successful, intelligent, beautiful, humorous, athletic, loving woman, senior executive. NYC and Greenwich, CT residences, 36, 5'7", divorced, no children, Christian, nonsmoker. Seeks happy, challenging, exciting relationship with a single, high caliber, special man. Note/photo. NYM B092

Attractive French Woman—Sensitive, creative, seeks bright, sophisticated man, 45-55, for serious relationship. NYM B137

Pretty, Black Ivy MBA—Seeks romance with tall, loving, attractive, successful male, 26-36. Photo, please. NYM B049

TV Personality—Called most popular, prettiest, mid 30's. Seeks male professional "people person", 30-45, to share cultural and humanitarian aspects of life. Photo a plus. NYM U356

International Traveler—35, attractive, fun-loving brunette, willing to retire passport for a 35-45, impulsive, spontaneous, adventurous man who's willing to make time for the finer things in life. Note/phone, photo a must. NYM U270

Successful Author And Publisher—Very handsome, affectionate, cultured, slim, very fit, 5'10", 40, Jewish Manhattanite seeks brainy, artistic, beautiful, slender counterpart who is looking for a lasting commitment. Photo, please. NYM B071

Unbelievable, Unbeatable—Unforgettable female, 29, 5'5", thin, uptown taste, downtown home. Seeks thoughtful, sensitive, successful male, 30-40, for romance, love and the big "C". Photo. NYM B032

Laughter, Loving, Longevity—Pretty redhead, 28, Jewish woman, witty, sensitive, into conversation and wine, NYC and beyond, seeks similar man. NYM B044

Slim, Vivacious Widow—Jewish professional seeks man, 55-68. NYM B043

Both Of Us—Are bright professionals, attractive, slim, caring, warm, unpretentious, with sense of humor, refined, mature, honest, nonreligious, unencumbered, single, marriage-minded, want children. You're male, over 5'8", 31-40. I'm female, 5'4", 32, Jewish, enjoy current affairs, music, tennis, reading, drives, conversation. Nonsmokers. No drugs. Note/photo required. NYM B039

If You Especially Value—A man knowing the sciences, classical music, ultra-considerate, cheerful, healthy, nice-looking, slim, 5'8", loving in body and mind, latter 50's but ever youthful, PhD academic - and if you're also slim, very youthful and attractive, admirable, nonsmoker, an ideal relationship could result. NYC/NJ. Recent photos exchanged. NYM B041

Loving, Tall, Slender, Pretty—NYC psychotherapist, enjoys outdoor and cultural activities. Seeks male, 38-46, for sincere relationship. Note/photo. NYM B040

Athletic, Attractive Italian Male—Warm, caring executive, 40, 5'10", 165 lbs. Loves tennis, skiing, ballroom dancing. Seeks fit, spirited, youthful but mature female (27-37) for "everything" - fun, romance, family, commitment, etc. Photo/phone. NYM B045

Attractive, Sincere Jewish Woman—31, enjoys theater, travel, skiing, ocean. Seeks similar, nonsmoking man for friendship, love, laughter and ever-after. NYM B047

Quite Simply!—Very attractive, shapely, blue-eyed, natural blond, 38, who is elegant with sincere qualities. Seeks good-looking, 40-50, man for serious commitment. Suburbs a plus. Photo. NYM B046

Rare Lady Artist—32, 5'7", desires exceptional, Jewish professional man, 32-42, with humor and passion for life. I'm bright-eyed and slender with many interests to share with you. Note/photo helpful. Nonsmoker please. NYM B052

Attractive, Statuesque Blond—Animal lover, enjoys the ABC's: Arts, Boating, Cooking. Seeks intelligent, considerate, caring man, 45-55. Photo. NYM B057

uper-Handsome, Passionate—uccessful, Jewish (you need not be), 8-year-old lawyer, 6', adventurous cul- ure junkie with terrific mind and body, seeks warm, bright beauty, 25-35, for love orever. Photo, please. NYM B058

vailable To Fall In Love—One last me. Jewish, 48, 5'11", 165 lbs, male xecutive, athletic, witty and loving. Seeks ttractive, slim, loving, special lady, 28-38, onsmoker, to help each other enjoy life. 's more fun to run with someone! Note/ hoto/phone. NYM B055

Open, Affectionate, Verbal—Divorced ewish male, 44 years young, transplanted ostonian sales executive is actively ombing the tri-state area for a short, punky, pretty, slightly chubby pro- ssional lady who wants to be adored and adore me. Photo a must. NYM B056

talian/Jewish Professional Woman—Warm, self-aware, still growing at 45. eeks in-touch, relaxed nonsmoker, 38-52, share good food, workouts, Scarlatti, lla, vintage movies. NYM B059

Wanted—One male with a 25 cent stamp nd a photo, who answers the following riteria: 35-45, over 5'8", single, white, ewish and successful. Forward info to 5-year-old, good-looking, fun, solid lady who's worth the time and effort to answer his ad. Tell me about yourself and who nows? This could be the best blind date f your life...might even develop into your fe. NYM B075

Pretty MD—Stable, sincere, honest, fun-loving woman, looking for a successful professional male, 40 plus. NYM B061

Petite Brunette—Late 20's, seeks down-to-earth man, 30's, who loves old movies, romantic dinners and spending quality time ogether. Note/photo/phone. NYM B062

Best Friend Wanted—Usually handsome 6-year-old, educated chef, seeks fit female to share runs, star gazing and spon- aneous living. NYM B066

East Hampton Based—International hipmaster, 40's, moral, accomplished, mart, aware, positive, secure, close to and and sea, often barefoot, tall, lean, trong, gentle, attractive, nonsmoker, never ill, Celtic roots. Seeks similar 30's woman. POB 374, E. Hampton, NY 11937

Wonderful Westchester Woman—I am 8, very pretty, petite, eclectic, electric, upbeat, classy, sensuous, financially secure professional. I would love to meet a nice, secure Jewish guy, 35-45, for fun, friendship and possible future. NYM B074

Black Female Preferred—I am 40's, 5'10", white, nice-looking, good sense of humor, MA degree, successfully self-employed in personal investments and as copywriter. You are under 38, attractive, although overall character is crucial factor. You would be middle management in corporate world (which I once inhabited), or a comparable position; probably college degree. I am attracted to a woman who works out and it shows. Because of my past interests, I would also be interested in singer or performer who aspires to the heater; or perhaps a dancer who has been active in ballet or modern. If you don't quite fit the above parameters, please tell me who you are. Please send brief description and photo. NYM B100

Pretty, Classy Jewish Female—38, slim, 5'5", sun-streaked hair, who enjoys dancing, fine restaurants, theater, music and sports. Seeks down-to-earth, affectionate, good-looking man for monogamous relationship. Note/phone/photo. NYM B200

Special Person—Tall, intelligent, caring, accomplished, eclectic man desires serious relationship with tall female alter ego, 35-45. Photo/note. NYM B004

Pretty, Radiant, Shapely Blond—40, seeks mature, marriage-minded mate. POB 793, NY, NY 10268

Art Lover—Lovable and caring female, 40, enjoys art galleries, museums, performing arts. Also likes the outdoors, animals, travel and loves to cook. Seeks mate, 35-55, with these interests plus others that I could learn to love. NYM B078

Model Looks—25, Jewish professional, seeks ambitious man. Photo. NYM U362

Feminine, Outdoorsy, Professional—Out-of-practice Catholic, slender and pretty, seeks outgoing Christian man, 28-38, sense of humor a must, nonsmoker preferred, for friendship and romance. Note/phone. NYM B077

Noncasual Lady—Happy, beautiful, late 30's, successful, varied interests. Seeks secure, no-drugs man for friendship, serious relationship. Letter/photo. NYM U363

High-Heeled Beauty—With spring fever and Reeboks too. Looking for secure, marriage-minded man (28-42). I enjoy bike riding, theater, sailing, travel, good conversation and working out. Photo/ letter/phone. NYM B067

First-Time Ad—Pretty blond, 5'9", 37, intelligent marathoner, seeks tall professional man with wit. Photo. NYM B068

Where Are All The Single—Jewish females under 4'11"? Active, 38-year-old MD is looking for you, if you come with a positive outlook and gentle personality. Photo/phone/note, please. NYM B070

Beautiful Italian Female—Professional, from north NJ, 39, 5'6", classy, affectionate, great sense of humor, loves life, romance. Photo/phone/bio. NYM B069

Rough-N-Tumble—But refined Jewish woman sought by similar, good-looking 35-year-old Jewish man with wide range of usual and unusual interests. If you are 5'7" plus, trim, in your late 20's, and enjoy everything from sailing to ballet, then we will enjoy great times laughing, loving and growing together. No drugs or smoking. Photo preferred. NYM B150

I'd Love Those Endless Summer Nights—With you. Single Jewish female, 32, tall, pretty, shapely, vivacious, seeks commitment-minded male. NYM B084

Blond, Blue-Eyed, Italian—Attractive woman, witty and tender, wishes a serious relationship with a capable, fun-loving man, 35-42. Photo/note. NYM B080

Handsome Entrepreneur—Harvard College/Harvard Business School. Lived overseas for several years - experiences in building power plant in Middle East would make a great Casablanca-type movie. Artistic, romantic, athletic. Seeks beauty and brains and especially someone who wants both joie de vivre and meaning in life. Note/photo/phone. NYM B082

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Elegant Lovely Lady—35, 5'8", blue-eyed blond, world-traveled, warm and caring. Seeks classy, good-looking gentleman who is successful, confident and sincere. Note/photo/phone. NYM B094

Divorced Male—39, handsome, lovable, looking for serious relationship with a beautiful, loving female. Phone/photo if possible. NYM B081

Attractive, Sophisticated, Enthusiastic—Warm woman (vegetarian), professionally involved in the visual arts, young early 50's, desires soul mate to share the joys of life. (Male or female). Please send letter/ photo. NYM B095

Tall, Sultry Brunette—With a great laugh, is looking to be someone's number 1. If you are a successful, warm guy, 35 plus, tell me about yourself. NYM B097

Summer Days...Summer Nights—A cafe, ball game or ballet? Divorced Jewish female, 39 (Queens resident), pretty, professional, sophisticated, caring, seeks similar male. Photo appreciated. NYM B083

In Search Of—Nice, normal, upbeat professional Jewish guy. I am 28, 5'6", pretty, lively attorney. NYM B098

Handsome Jewish Executive—36, nonsmoker, sensitive, funny, romantic, seeks intelligent, warm, loving Jewish female. Photo/note. NYM B101

Tennis Fanatic Desires Love Match—Jewish professional, 27, super guy, great catch. Seeks pretty, athletic, witty female, 24-30, who has a good self image and is fun to be with. Photo, please. NYM T372

A Committed Relationship—Would be terrific, especially for this professional male, 42, Jewish, warm, sane, with good sense of humor. Seeks bright professional female, 28-38, trim/very pretty. Letter please/photo optional, NY/NJ. NYM B102

A Great Package—Slim Italian lady, 35, attractive, varied interests. Seeks attractive, marriage-minded man, witty, fit and ready to love. Photo. NYM B086

Funky But Chic—Almost 30, spontaneous, sincere, attractive Jewish female, seeks funky, professional, emotionally stable, tall Jewish male, age 30-45. You like classic and/or lousy B movies, ironing, music and laughter. Sense of humor and photo a must. NYM B104

Snazzy Lady—Jewish, 35, with warm heart, loves travel, great food and the Yankees. Seeks that special man to share love, life and happiness. Note/photo. NYM B107

Manhattan Man—39, 5'10", young-looking, seeks stylish woman over 40, who enjoys dining out and movies. NYM B108

Warm, Caring—Divorced Jewish woman with varied interests seeks intelligent, communicative man, 50-60, for friendship and meaningful relating. NYM B112

Bright, Witty, Pretty—With a scientific bent - theater, bridge and nature are time well spent - a lasting relationship is this mid 40's Jewish lady's intent. Kids off in college, now's the time for a response (phone) and no more rhyme. NYM B050

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STRICTLY PERSONALS

Handsome Professional—37, 5'9", trim, seeks pretty, "forever" female. NYM B118

A New Beginning—Recently divorced, attractive woman, 42, seeking to experience an exciting, joyful, growing relationship with a man. Photo a plus. NYM B120

Successful, Attractive, Educated—Gal seeks classy, upbeat, urbane, 50-65 man to share life's delights. NYM B128

Harvard-Educated, Jewish—College professor, in 30's, with great sense of humor - and handsome. Seeks to meet an attractive, intelligent woman, 21-35, for long-term relationship. NYM B125

Ex-Hippie, Now Doctor—Male, 32, tall, slim, blond, very handsome, very smart, kind-natured, family-oriented with good values. Seeks you if you're pretty, nice, very smart and don't wear nail polish. Object: lifetime of love. NYM B126

Elegant With A Splash Of Chanel—Earthy after a sweaty set of tennis, very attractive, shapely, provocative, amusing 37-year-old brunette, entrepreneuse, protective of my independence. Seeks romantic, easygoing relationship with mature gent, 40's-early 60's, possessing: sophistiction of Cary Grant, charisma of Yves Montand, wit of Charles Grodin - to share theater, films, music, biking, weekends in the country - after struggling through a week in Manhattan. Nonsmokers. Photo a plus. Hopefully we'll both be pleased. NYM B130

Classy, Independent Woman—Jewish, late 40's, appreciates and would like to hear from creative, gracious, civilized, successful and nice man, 40-60. NYM B175

The Bad News: I'm A Widow—The good news: I'm attractive, bright, enjoy sports, bridge. Seek "palamour", 60-70, with good sense of humor. Photo/phone. NYM B138

The Best Attitude—Is cultivating a sense of adventure. Bright, very attractive, fun, professional woman, 31, back from work abroad. Infinite interests. Seeks next saga with the right man, 28-40. NYM B135

Unafraid Of Opera—Garlic, commitments? Then let's talk. I'm an attractive, blue-eyed, established, 5' lady, in her early 40's, who would like to see your unafraid-of list and a photo. This is not a dress rehearsal. NYM B134

Jane Pauley's Soul—In Connie Chung's body. Beautiful Asian/American journalist, 28, raised in Midwest, seeks glib man (27-40) with looks, brains, style and heart. Send note/photo/phone. NYM B139

Preppy, Pretty Young Lady—23, 5'5", brown-eyed brunette, reserved, cutesie, enjoys squash, ballet, symphony, museums or just flying a kite. Seeks upper-class, handsome Wasp, preppy, refined gentleman, 28-40, marriage-minded, sensitive and compassionate. Prefer darker hair, glasses, conservative, pipe smoker, NYC area. Photo/bio/phone. NYM B140

Artistic, Eclectic, Athletic—Italian woman, 29, slim, pretty and wholesome, seeks my one-and-only. Photo. NYM B141

Musical—Pretty, great figure, educated, seeks mensch over 50. NYM B143

Attractive, Pretty—5'4", 39, desires monogamous relationship with warm, giving, successful male, 40-50, with humor and vitality. Interests in arts a plus. Photo/letter. NYM B168

Dynamic, Sincere, Piquant—Latin, 27, 5'6", slim, divorcee, professional - who values her happiness, son, friendship, career, peace. I would cherish that special man to partake in these wonderful pleasures. Please respond only if you are caring, affectionate and serious. Thank you. NYM B151

Slick, Sleek, Stunning JD—26, 5'6", woman of the multilingual, blue-eyed, blond variety. Adores the offbeat, GQish, 25-37, man, verbally acute, culturally aware, with character, cunning, confidence and curiosity. Photo/note/phone. NYM B156

Summer, Fun, Beach And Sun—40-year-old, attractive, successful Italian-American male, seeks a beautiful woman, 25-35, to share summer's pleasures plus. Let's start with cocktails at The River Cafe. Note/photo/phone. NYM B153

Beautiful, Brainy, Sensuous—Very young 40, former model, warm and caring. Seeks Jewish man with lasting kindness and substance. Phone/photo a must. NYM B152

Separated Dad—37, good-looking, lean build, seeks truly pretty, real woman, to put things back into perspective. Note/photo/phone, a must. NYM B155

Tall, Handsome, Athletic—Physician, 33, with interests varying from walks in the country to bicycling in Central Park. Hoping to find an intelligent, educated lady, under 35, slender, petite, to share the benefits of city living and country weekends. Letter/phone and photo, please. NYM B157

Mature, White—44-year-old male, totally blind, seeks mature, sighted female. Enjoys classical music, opera, fine arts, long walks, friendship, love and possibly marriage. NYM B136

An Inspiring Businessman—39, totally involved in making his business succeed, sincere, honest, loyal by nature, living in total disarray, an unorganized life style with extreme highs and lows. Looking for a personal relationship with a caring, responsible, confident lady between 28-37 who will help organize and bring fun into my life. Please reply with note/photo and phone. NYM B182

My Kids Are Finally Out—And the last dog died. Attractive, 40ish lady lawyer, athletic, independent, outgoing, seeks jogging friend, tennis partner and dining companion for possible long-term relationship. Please send photo and letterhead response. NYM B165

Needs To Be Tamed—Jewish female professional, 30, shapely, 5'1", brown hair, blue eyes, very attractive. Enjoys music, nightlife, fireplaces. Seeks Jewish male professional, 30-40, 5'10" plus, handsome. To share the American Dream. Definitely worth the effort. Photo/phone. NYM B159

Gay Female—28, British, moving to NYC, seeks attractive, honest, sincere woman for lasting commitment and permanent relationship. No rules or games. Serious inquiries only. Nonsmoker. NYM B160

Good Looking, Successful—High energy, slim, caring, blue-eyed blond, professional Jewish woman, emotionally/financially secure. Loves the arts, outdoors, skiing, tennis. Seeks successful, attractive, energetic man, 45-55, to share fun times with possibility of relationship. Phone/note/photo appreciated. NYM B169

Bon Vivant—You would pick me out in a crowd, but not just another pretty face. A true gentleman (40), honest, open, accomplished - would like to ease-on-down-the-road with a kindred spirit. You should be an attractive Christian lady (27-37), confident and imbued with the highest standards for yourself and your potential mate. I won't let you down. Brief note/phone/photo requested, will exchange. NYM B162

Striking, Worldly, Petite, 49—Feminine, soft, smart, accomplished, needs sexy, complex, solvent man. Photo! NYM B166

Very Pretty—Vivacious Jewish professional, 27, slim, into travel, skiing and fine dining. Seeks handsome, Jewish professional male, 27-35, for a committed relationship. Photo. NYM B164

Super Good-Looking—Very successful, slender blond, 42, Jewish. Seeks male counterpart, nonsmoker. NYM B167

Stop! Look No Further—I'm a well traveled, beautiful blond professional, 25, who is seeking a tall, handsome, preppie Jewish male, 25-32, interested in sports, theater and the good life. No photo, no response. NYM B180

Loving, Aware, Loyal—And truly beautiful struggling actress, 35, no kids, open to attractive, emotionally secure, generous-hearted, kind man wanting to be loved and spoiled. Photo? NYM B184

Communication—Is very important to me. Bright, attractive woman who enjoys biking in country as well as adventures in the city. Seeks bright, perceptive male, 35-45. NYM B171

Resident, Jewish, Athletic 30—Still seeking a Jewish female resident or medical student for friendship and love. Send a long letter and a photo. NYM B173

Independent, Down-To-Earth Lady—37, MD, who loves chamber music, tennis, cycling, theater and great seafood, seeks bright, warm, confident (mid 30's-mid 40's) to share these and lots of laughter. NYM B174

Dream Date—Handsome, well-built, successful 30-year-old male, seeks pretty, bright, sexy woman who enjoys dining out, dancing, movies and exploring New York. Will furnish photo/bio. Your photo and note a must. NYM B188

Your Chance Of A Lifetime—Successful Moroccan businessman, 38, 5'6", handsome, loves good times. Seeks loving relationship with a gorgeous and sexy woman. Phone/photo a must. NYM B177

Semi-Adonis—Cross between Mel Gibson and Dustin Hoffman. Shy, easy to be with, laid-back creative type. Advertising entrepreneur. No three-piece suits, unconsumed by ambition. 40-year-old with 32-year-old face. 5'7", trim, great-looking! Nonreligious, Jewish. Passion for art, movies, paella, animals, convertibles, islands in the sun. Guaranteed to make you laugh and love again. If you're female, gorgeous, slim, emotionally mature and thus far intrigued, respond with note/photo. NYM B178

Derring-Do—Romantic, adventuresome male, 51, seeks artistic, petite female, over 35, for sweet summertime encounter. Photo, appreciated. NYM B176.

Vulnerable Jewish Man, 44—Beckons woman for nurturing love and family. RD 2, Box 1916, Middlebury, Vermont 05753

Corporate President—38, former professional actress. Loves all the arts. Vital interests in natural health and spiritual philosophy. Would be heaven on earth for the right man. NYM U352

Wanted: Older Woman—34-42, 5'9" or under, for 31-year-old Italian-American, handsome, physically fit, warm. You: pretty, sexy, attractive and great figure - to talk and be best friends...and possibly more. Photo optional. NYM B006

Swiss Banker—33, California native, Ivy education. Enjoys writing, performing music, mountain sports and solving the world's problems (where possible, with humor). Seeks sincere relationship with female nonsmoker, 20's to early 30's, who likes New York, West Coast, Europe and traveling. NYM T370

Recently Moved Back To Area—Male, Jewish, 27, athletic, financially secure, with casual, optimistic attitude, would like to share time with a warm, attractive, slim and fit woman, 20's, who is self-confident with a positive outlook and diversified interests (theater to ski country) who enjoys spontaneous travel. Photo/note. NYM B060

"Lloyd Kramer" Type Wanted—By petite, attractive, Jewish, 33-year-old NY woman who loves to laugh. NYM B031

Australian - Tall, Dark—Debonair man, 30, stockbroker, successful, ambitious Manhattanite, a great kisser. Seeks intelligent, attractive, classy fun lady, 22-34, who is feminine. Note yes, photo preferred, phone. NYM B116

I Want To Be Chased—On the beach and caught. Be playful, be my friend, 32, very pretty, slim. Seeks under 42, handsome, trim. Photo. NYM B042

Dangerously Romantic—Very attractive, slender, shapely Jewish professional woman, 37. Seeks everlasting romance with sincere, serious-minded man. Photo/note, please. NYM B051

Cleopatra Eyes—Searching for her Anthony. You are an attractive, successful Jewish male, 32-49, with sense of humor. I am a pretty, slim fashion exec, mid 30's, upbeat and fun to be with. Photo/note/phone. NYM B053

Passionately Playful—Sweet, caring, spirited, exotic Asian cutie, American-born, educated, desires lifelong partnership with an extra-special person, 35-46. NYM B109

Retired Government Worker—Widower, no heirs, 5'9", 185, reasonable good health except for eye problem. I am seeking a quiet, serious, honest lady, 40-60, sense of humor and adventure, slim, fair (about 5'3", 115), open-minded and, if possible, agreeable to my life goals. NYM T373

Fabulous At Forty—Slender, sophisticated North Shore Jewish lady, seeks male counterpart, 40-50. NYM B124

Vivacious Romantic—(In her 30's), who loves movies, champagne, Mickey Mouse and good conversation, seeks warm, affectionate relationship with gentle, loving professional. Nonsmoker/photo/note/phone. NYM B105

Very Attractive, Bright—Successful woman, Ivy educated, classy, warm, humorous, 5'6", energetic 41, loves opera, fine dining and jogging. Seeks secure, sensitive, successful man, 43 plus with similar qualities and tastes. Phone/note please. NYM B181

Pretty, Particular, Protestant—Female brunette, is well-educated, refined, sails, socializes. Has weakness for a man, 45-55, who is humorous, tender, tall, Ivy League type, accomplished/polished. NYM B131

Single Black Male Doctor—Made commitment to work - now ready to make commitment to wife who will be my best friend. Phone. My age, 30's. NYM B106

Elegant, Pretty—Enough to invite admiring stares; too shy to do much about it. Tall, slender, brunette, 38. Professional, who loves city life, travel, relaxing at home. Wants loving relationship with intelligent, witty, tolerant, Jewish man, 35-48, who is successful and happy with his work. Photo/note. NYM B142

Woman—5'5", looking for a handsome man over 62. POB 620, NYC 10040

Dropped By Wall Street Banker—Ready to start over with a lovely, intelligent professional woman, 30-40, who loves movies, plays, jazz and Yankee games. POB 183, Westwood, NJ 07675

Entrepreneur, Staten Island—46, divorced man with 10-year-old son, seeking Christian woman, mid-30's with warm heart, good sense of humor and who has her life together; to share good times in a relationship. Photo/phone. NYM B201

Come Fly With Me!—Model airplanes that is. Good-looking, young 43, 5'11", 160 lbs, successful business owner, easygoing and warm. Love to meet petite Jewish woman, 30-40, with vibrant personality and terrific smile. Enjoys the arts, country drives and life. Please send note, photo. NYM B161

Gentle Doctor—Single, slender, tall and tender, 40, blue eyes, handsome smile, likes dogs and dancing. Seeks brainy, slender sweetheart. Photo. NYM B163

European Lady, Very Attractive—Self-employed, cultured, warm, Jewish, seeks sincere, caring, financially secure gentleman 55-65, with traditional values for serious relationship. NYM B185

Handsome, Wealthy, Athletic—Successful, 48, unpretentious man from LI with leisure time to travel to beaches and exotic places. Seeks petite, pretty, unspoiled, 25-35 woman with good figure, sexy, passionate and pleasant, for fun, relationship and perhaps more. No reply without photo. NYM B183

Love And Happiness—Good-looking, sincere, honest man, 40, 6' slim, seeks sensitive, intelligent, pretty woman to share fun, romance and each other. Phone/photo. NYM B186

Long Dark-Haired—Attractive lady artist. Seeks British male interested in books, Vivaldi, conkers and romance. Please write. NYM B205

Attractive, Slim, Very Athletic—Single parent, 30, great legs in a dress, tomboy in jeans. Looking for man, 37-42, successful, attractive and loving. Photo. NYM B197

Suddenly, I'm Almost 39—The things that had priority are done. I got the PhD, started the practice, analyzed my way to relative honesty with life. The rest of the challenges are not possible alone. It is time to find a Jewish man whom I can know and who can know me, who sees the world as I do but from a slightly different angle, who cannot look at things without seeing more than one level, who can balance intelligence with passion and laughter. NYM B187

Cultured Sailor/Skier—Seeks female counterpart, 40-50. Must also be attractive, slim, entrepreneurial/professional type with time for me. Bio and recent photo. NYM T374

Man With Wit—Considered handsome, seeks stunning beauty with brains, 35 plus, for joyful times. Photo please. Thanks. NYM B191

Beautiful Professional—5'7", Jewish background, sensitive, warm, caring. Seeks successful, kind, humorous, caring man, 50's-60's, for serious relationship. NYM B158

Bewitching Green-Eyed Dutch Beauty—Bright, bubbly, divorced, 38, 5'4", curvaceous, sensuous and warm. NJ. Seeks an attractive, successful, fun-loving man. Note/photo/phone. NYM U361

Very Attractive, Classy—White gal, 30, slender, 5'8", enjoys working out, arts, movies. Seeks successful, sensitive man, Christian, 30-45, for lasting relationship. Note/photo, please. NYM B190

ANNOUNCEMENT

Bearded Teddy Bear-Type—47, artist, educator/entrepreneur, needs friend/partner and maybe more, to run old-fashioned sea-side bed and breakfast. You are down-to-earth, around 5'7", very easy to look at, enjoy the beach, moderate exercise, movies, making a bed, hospitable small talk and a nutritious meal. Interviewing early June for July to mid-September season period. Salary and a modest room of your own. Photo/bio/phone/inquiry/resume, whatever. Reply POB 2190, Oak Bluffs, MA 02557.

Business Professor—East side gal, 41, independent, cerebral, low key. More autonomous than traditional. Seek established, academic women in applied or scientific fields, to share hikes, music, film, etc. Descriptive note, please. NYM U357

Push-Peddle—I love cycling through the countrysides of Europe, occasionally staying in 5-star inns, exploring at a leisurely pace or working up a sweat while sharing the experience with people I know and enjoy. I'm a handsome, successful entrepreneur, imperfect, well-educated and traveled Manhattan professional man, hoping to share this experience with people like myself. My goal: to meet mate, 30's, in the context of building some meaningful and consistent friendships. Experience of cycling and knowledge of foreign languages helpful. NYM B063

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 622

BY MARY ANN MADDEN

mousse—a frozen dessert of sweetened and flavored whipped rodent.

mistress—the paramour of an inept barber.

mawkish—of or pert. to the flightless mawk.

moth ball—annual gala held to benefit the Insect Infirmary of Greater New York.

Above, fanciful definitions from our fractured dictionary. Competitors are invited to provide the definition for one word beginning with the letter "M."

Results of Competition 619, in which you were asked for the opening paragraph of A Memoir.

Report: Memoirs of actual celebrities (Elvis, predominantly) managed to worm their way out of our hearts, as we preferred an invented person. As which of you, from time to time, does not?

First Prizes of two-year subscriptions to "New York" to:

When I remember Cara, the twelfth Duchess of Glenhaven, I see her always in those last lazy summer afternoons before the War, pouring tea under the tall oaks of Glenhaven, the wide green lawn sloping gently behind her down to the river; I hear the soft plonk-plonk of tennis balls in the distance (Alistair, her stepson, was keen on tennis); I see the Glenhaven ruby larger than a sugar cube on her rather ugly hands (the only ugly part of her, as I knew from experience); and I remember, too, the tiny cucumber sandwiches I enjoyed so greedily . . . as I remember the small brown bottle of arsenic.

James Elward, N.Y.C.

When he was born, his mother and old Doc Wilson called him "imp." When he attended parochial school, the nuns and priests called him incorrigible. As a teenager he was known as a rebel; in college they dubbed him anarchist. Through most of his adult life his enemies labeled him a reactionary. In his twilight years, they called him (with respect, I might add) "Senator." I have always called him Dad.

Anna Lambiase, Brooklyn

Runner-up Prizes of one-year subscriptions to "New York" to:

Jason Fowler never shook hands. He would acknowledge arrivals and departures by gingerly touching their fists with his, just as boxers do. . . .

Mark Wolfson, Spring Valley, N.Y.

I saw Cheddar for the first time at the Kempinski on the Kurfurstendamm in '38, the time of Munich. I had gone up to Oxford several years before all the unpleasantness and had encountered his reputation—but that only: Honours in Greats, two blues, an Olympics berth, and then Sir Stafford's urgent call from Privy Purse. There in the lounge of the Kempinski he sat, chatting comfortably with Neville Henderson, the ambassador. The sight of Cheddar took me back, back to the Oxford of wall-scaling, of Burgess and Blunt, of Cliveden, of Lady Ottoline Morrell. And it is of Lady Ottoline and her set, most from Kings, that I wish here to write . . . .

John B. Rockwell, N.Y.C.

And Honorable Mention to:

Little Gene Poole was my friend. He really wasn't little, just carrying his father's (Big Gene Poole) name. Little Gene had a large family. His son, Les Gene Poole, had a son, Tiny Gene Poole, but he was a rather sickly boy. This is the story of the Gene Poole family of Taylor County, North Carolina.

Roger D. Kellerman, Albany, N.Y.

George Wellington Potter was convinced his first four failed nuptials were merely preliminary bouts leading up to the main event, his joyful last marriage. I know all about this. I was George's fifth wife.

Candy Zakrzewski, Teterboro, N.J.

He came with the name Santo Rini. He wasn't street-smart, but he was smart enough to work at Dempsey's on Broadway, save money, and, later, to open three diners. It was at one of these where he joyously embraced the ladies. Once, when I took exception to this, he pointed his finger in my face and said, "Nico, this is business."

Chris Lewnes, Brooklyn

Where to begin—they say begin at the beginning, but I remember no such time. I cannot remember when I began to remember. I seem to have been thrust into a time and a place and implanted with thoughts and words and feelings that were created in some psychic laboratory in a dimension far removed from that with which I am familiar today. However, there is a vaguely disturbing image that lingers intermittently. It is Clarisse. . . .

David Klein, Greenbelt, Md.
sp. ment.: Bob Posch, N.Y.C.

Stasia and I and those winters in Estonia. I was yet to see those days as what they were—scenes of a heroic saga, an epic that would traverse boundaries and transform lives of Tsar and peasant alike.

Florence Bonanno, W. Nyack, N.Y

In my decline, and let's call it that, I have fairly turned in on myself. But during the era of my Staggering Fictional Output, I was truckled to. My cause of the hour and the mournful calm I had about me at the time were politically correct, be assured. Done today, people would yell "fully lackluster," and they would be right. Mine is a harsh, braying tale, but one which the revisionists and their cadres would have a field day with, for they do not cherish such virtues. Endure, can't you, as I indulge in brutal recollection and its inevitable corollary, sanctimony.

Alec Billyou, Bronxville, N.Y.

I wake up cold, clammy with sweat, and shakily turn on the lamp. While staring at the finished manuscript on my desk, my teeth begin to chatter with fear. Dare I reveal to the world the identity of my mentor, and the fact that I used his hidden evil and not his public benevolence? What would they do to me if I expose the deceitfulness of my success? Wearily I admit to myself that now I, at least, must try.

Rose Marie Casey, Astoria, N.Y.

In my time, I counseled F.D.R., dined with the Windsors, consorted with Hemingway, recuperated with Fitzgerald, and survived two World Wars, four marriages, and Joe McCarthy. Yes, they tell me I have led quite an interesting life. For I, myself, have no recollection of these events nor anything that preceded that fateful night in January outside Gstaad when my head collided with the dashboard of my vintage Hispano-Suiza, or was it the Packard? I really don't remember.

Larry Laiken, N.Y.C.

Gunnar Lohrman took his last breath in a furnished room on Royale Street in New Orleans, where he had lived for eight years. His final word was "meadowlark," but unlike Citizen Kane, the whole world knew what he meant.

Carl Wolfson, Spring Valley, N.Y.

Bill Bungstarter—actor. His parents named him not William but Bill, because he was delivered on the first of the month. His father was a political taxidermist—he stuffed ballot boxes. His uncle was such a good salesman, he could have sold an Indian blanket to Custer's widow. He married a burlesque stripteaser, but all the audience wanted her to take off was weight. Once he flipped for a female acrobat, but she didn't give him a tumble. On his résumé he put down that he was an arranger in a music hall—he arranged the chairs. He maintained that his wife was an archaeologist. She was always digging up things from the past.

Ted Berkelmann, Bronx

I, too, used to doubt. People getting swooped up by flying saucers, then probed and exam-

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ined by oval-eyed, telepathic aliens? Of course. And then released, with a minor headache, and they'd head straight for an agent's office and while we're laughing at them, they're signing fat six-figure deals. The public, I thought, would swallow anything. That's what I used to think. Until the night of August 17, 1986, while driving alone across a desolate section of central Utah. It was then I saw those two lights directly above me. Since that moment. . . .

Roy E. Nemerson, N.Y.C.

Life in the castle was good, in the early days. I remember well the night everything changed. It was a moonless night, with a rising wind, and thunder muttering in the distance. The Doctor summoned me to his laboratory. "Igor," he said, "I have a very important—and very delicate—mission for you."

Joe Moore, White Haven, Pa.

Rattling off pages of invective at a clip, I realized my work had become too pleased with itself. In turn mordant and fecund, it spoke in the smug, sibilant tones which caught the uninitiated off guard. They never saw me taking notes as they screamed "coffeehouse" truisms. I knew one day it would all make for good copy and a salacious little read. This book shall make up for all the wildly incoherent letters to the editor which, blessedly, went unwritten. Those who surface here will understand. And even forgive.

A. L. Campagnolo, Eastchester, N.Y.

There's little point in starting at any time before my eighteenth birthday, the day I decided to reinvent myself. Off came the glasses (replaced by contacts, which made my dull hazel eyes a bright sea blue); off came my designated name, Emily Way Hofferkneffer; and off I went on a Greyhound to New York. From the time I set foot off the bus at Port Authority till my twenty-seventh year, when I became Hollywood's No. 1 box-office attraction, I had, how you say, a checkered career. "Hey, let me help you with that," I heard a male voice beckon, as I struggled with my single cardboard suitcase toward Eighth Avenue.

Sal Rosa, N.Y.C.
sp. ment.: Laurie Winogrand,
Hoboken, N.J.

It was no longer the best of times. It was the worst of times. Christmas wouldn't be Christmas without presents. I called Ishmael but he had gone. With the wind coming in from the sea around us, raging like some mortal storm, I realized the time had finally come to set down on paper the vagaries of my checquered existence. Competition Number 619 would not wait. It was now or never. I went to my desk, and by the dim light of the sputtering oil lamp, I took my pen in hand and commenced writing.

Shirley Stoler, N.Y.C.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 622, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by June 3. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the July 18 issue. Out-of-town postmarks are given three days' grace. ■

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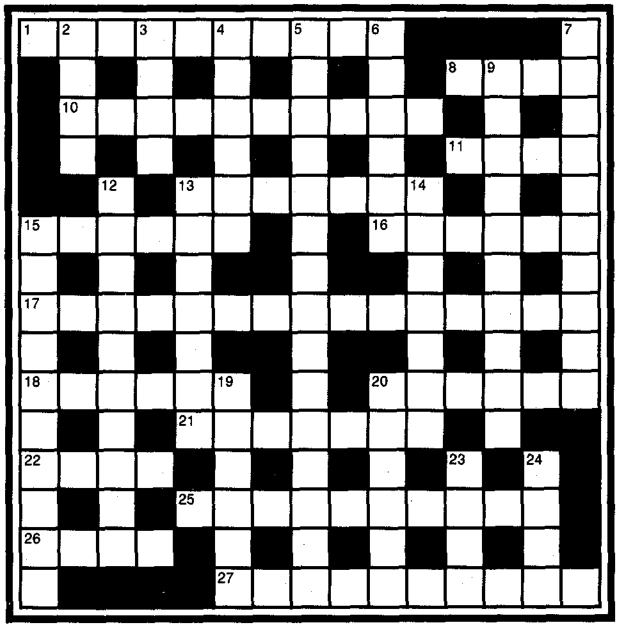
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Trade mark I dropped, flourished. (10)
8 Brief account, then thanks, in the official minutes. (4)
10 To become acceptable, discover a rosette, maybe. (4, 6)
11 Uninteresting piece of scenery. (4)
13 Obvious embarrassment when demand for silence interrupts song. (7)
15 Girl is getting award—one pound. (6)
16 Rogue teams up with upright character, to get fish. (6)
17 Pledge given by the funeral contractors. (4, 11)
18 Laid down pipe either side of the street. (6)
20 Views making sense, Conservative held. (6)
21 She was responsible for the power cut. (7)
22 Before long one gets ahead. (4)
25 Britannia succeeded where he failed. (4, 6)
26 Scoop that sounds as if it's planned. (4)
27 Newcomer's offer to infantrymen. (10)



DOWN

2 Fire put out? It's out of control! (4)
3 Nobody joining Northern unit. (4)
4 To close the gap initially I need fencing—ideally larch logs. (6)
5 Be dressed for a date. (4, 9, 2)
6 Ducks found by us among the rabbits. (6)
7 Game seen to go different ways on higher ground. (10)
9 Republicans ring doctor after Ian passes out. (10)
12 Agree to write. (10)
13 Half-drunk, one of the nine sisters has retired. (7)
14 So trivial a wound is no handicap. (7)
15 No standing on ceremony—tell a colleague. (10)
19 Stop—there's a diversion to side street. (6)
20 Salvation Army gave soup to the unconverted. (6)
23 Wearing this of course you don't catch it. (4)
24 Last letter returned with love means nothing. (4)

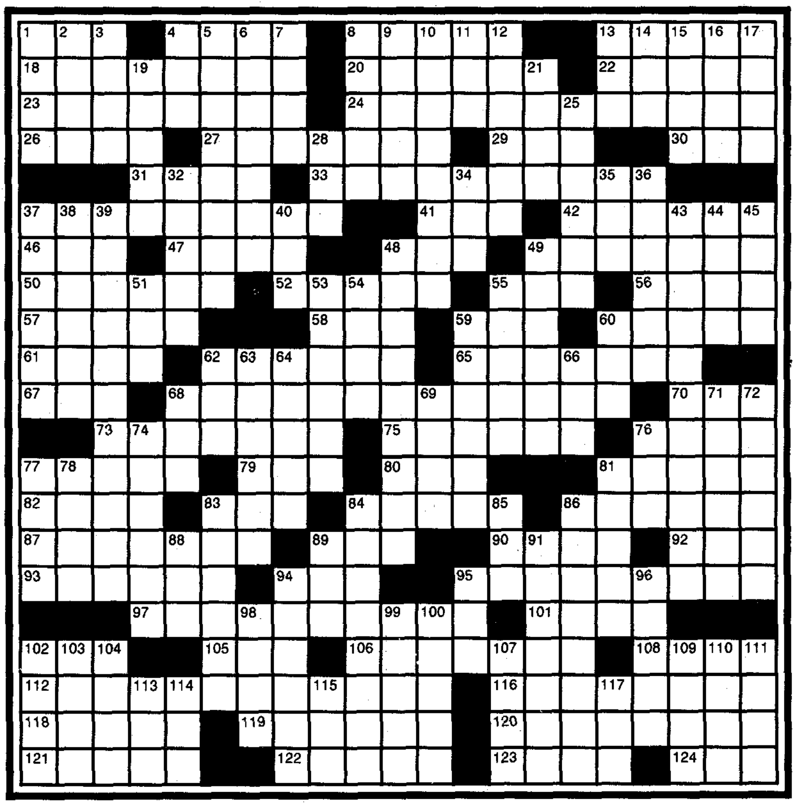
'FRACTURED ITALIAN': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Self-importance
4 Andean Indian
8 Ceremonies
13 Gettysburg victor
18 Chanukah candelabra
20 Jaguar's cousin
22 Building add-on
23 Farrow, again
24 Can we talk?
26 Phoner's code
27 Stored, on the farm
29 NBC's parent
30 Set one's sights
31 Hoopster Thurmond
33 Fear of foldaway beds
37 Those opposed to spaghetti
41 Wrath
42 "Man of La ——"
46 Timon's initial
47 "The Rome of Hungary"
48 High, in music
49 More like a beach
50 Beavers' relatives
52 Small sailboats
55 Break a Commandment
56 Whiffenpoof's campus
57 Slaphappy
58 U.K. flyers
59 Shoe-box trio
60 Backyard attractions
61 Rock star Clapton
62 An Alcott
65 Groupie group
67 Ump's colleague
68 The thinking man's fish
70 Checkup sounds
73 Prepares
75 La Scala presentations
76 Captain Hook's cohort
77 Tribunal
79 Be regretful
80 Encountered
81 Buffalo hockey pro
82 —— no good
83 Gymnastic feat
84 French dramatist
86 Cases for loose papers
87 Meat cakes
89 Carioca's city
90 Berlin divider
92 Word with pick or wit
93 Certain Moslem
94 After boo or yoo
95 One jab on top of another
97 Hat for a little pooch
101 Conductor Rapee
102 Chiang's foe
105 Einstein's birthplace
106 "Johnny ——," Rodgers-Hart tune
108 Leprechaun's land
112 Is the tea foaming?
116 Love among the jailbirds
118 Tighten the purse strings
119 Patched
120 Forefather
121 Like wet paint
122 Personal journal
123 Prophet
124 Pass receiver

DOWN

1 Madame Bovary
2 Equipment
3 "Don't Tread ——"
4 Pension-plan abbr.
5 Identifying labels
6 Kind of checkers
7 Botanist Gray, et al.
8 TV actress Esther
9 More skiddy
10 Coiling stems
11 Taina of films
12 Fountainhead
13 Deface
14 Alfonso's queen
15 Memorable Magnani
16 24 days to Xmas
17 Quiz
19 Saudi's neighbor
21 Filled tortilla
25 "Jake and the ——"
28 Meiji statesman
32 Mimic's forte
34 Part of MOMA
35 Treat leather
36 "Listen, my children, —— . . ."
37 Penitent one
38 Human or Mother
39 Everyone's gone bananas
40 Attempt
43 Baby food
44 Satan's environs
45 Greek god of war
48 A-rated lover
49 Reddish brown pigment
51 Catchall abbr.
53 Melodic
54 Hornet
55 "What thing of —— land?": Milton
59 Jaded
60 Arafat's org.
62 Shropshire boy
63 Mate of Isis
64 Deplete
66 Election zones: abbr.
68 Baseball must
69 Start the bidding
71 Valiant
72 Looks after
74 Amatory
76 Gal of song
77 Tea-set items
78 Colorful fish
81 Type of goose
83 Maintain the pace
84 La —— (Mona Lisa)
85 Deuce
86 City of the Medici
88 Call —— day
89 Bird of fable
91 Solvent of a sort
94 Droned
95 Atop, for short
96 Bards' opuses
98 Prune, formerly
99 Bury
100 In want
102 Pole for sails
103 "Thin Man" pet
104 Aural
107 Wood sorrels
109 Mechanical learning
110 Steel component
111 Wimp
113 Pen dip
114 Porky's place
115 Before a J
117 Atmospheric prefix



Solutions to last week's puzzles appear on page 122

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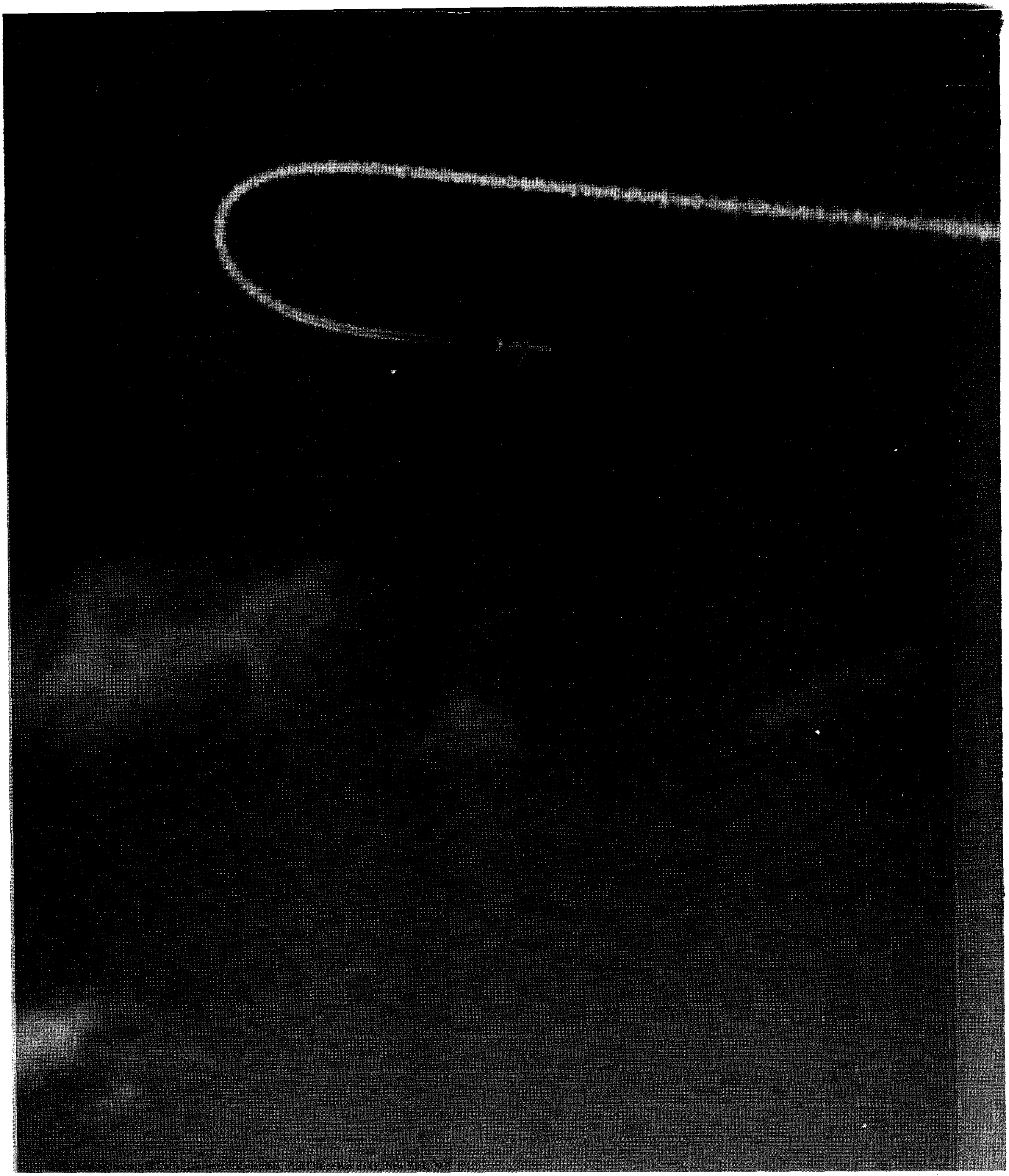

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